NOVEMBER

# APOLLO

1951

the Magazine of the Arts for

## Connoisseurs and Collectors

LONDON

NEW YORK



Normandy Coast, Low Tide

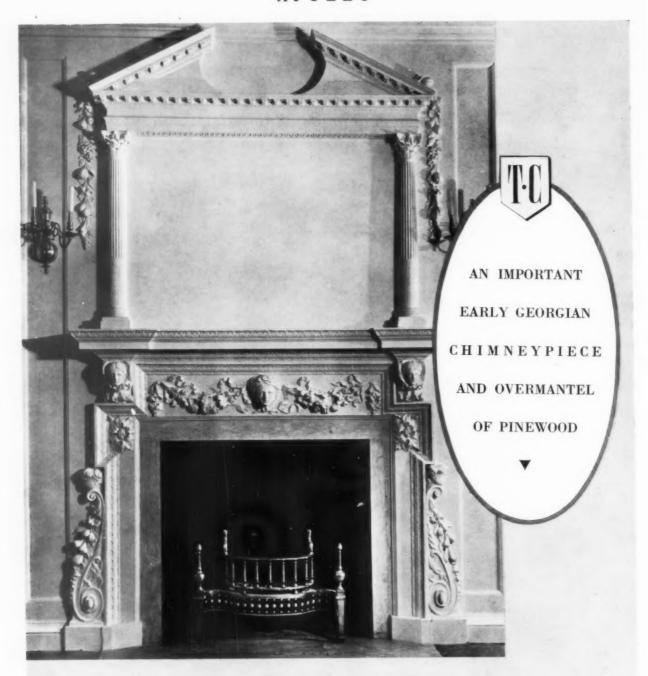
By RICHARD PARKES BONINGTON, 1802—1828

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## APOLLO

THE MAGAZINE OF THE ARTS FOR CONNOISSEURS AND COLLECTORS

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SELECT EXAMPLES OF THE 17TH CENTURY DUTCH SCHOOL OF PAINTING

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1718

Chippendale's signature at the Society of Arts.

Chippendale of his designs for ribband-back chairs they "are the best I have ever seen (or perhaps have been made)." A china cabinet was not only "the

richest" but "the most magnificent . . . perhaps in all Europe." Of the drawings themselves (many of which are now in the Metropolitan Museum of Art, New York), Chippendale confessed that "my pencil has but faintly copied out those images that my fancy suggested." The Director, priced at £2 8s., was the best seller of 1754 and two further editions followed. became the bible of the "trade"; the nobility scanned its 160 plates and then, as the author intended, sought out Mr. Chippendale.

Son of a Yorkshire joiner and father of eleven children himself, this master of the rococo lived and worked in St. Martin's Lane. The sign

above his shop depicted, appropriately enough, a chair. There, for twenty-five years after the publication of the Director, Chippendale and his band of craftsmen fashioned, mainly in mahogany, that splendid cavalcade of chairs, settees, bookcases, cabinets, escritoires, tables, mirrors, four-posters, clockcases and girandoles which rank among the major adornments of the second half of the

XVIIIth century.

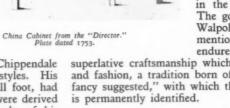
While he was in no sense a copyist, Chippendale borrowed freely from earlier forms and styles. His best known stock-in-trade, the claw and ball foot, had its origins in the East and from China, too, were derived the carved lattice legs and geometrical backs of his chairs. Some of his most elegant work bears the

F I may speak without vanity," wrote Thomas chippendale of his designs for ribband-back chairs in The Gentleman and Cabinet Maker's Director, results. The flamboyance of his Chinoiserie pleased his patrons but his chairs, unlike those of Sheraton and Hepplewhite, were intended first for use and then for show.

Chippendale's clients enlisted his services for every household refinement, from "a mahogany house for a monkey" (price 18s.) to "a very large pier glass" (price £290). His charges seemed reasonable enough and there could have been little profit left after Mr. Edwin Lascelles had paid £86 for the lovely "Diana and Minerva" commode at Harewood House (where some of his finest achievements may still be seen). Some clients were bad payers and the notorious Madame Cornelys, for whom he had furnished Carlyle House, failed to pay at all. David Garrick commissioned Chippendale to furnish his house in the Adelphi as well as his villa at Hampton-on-Thames, and the detailed accounts for each item, giving their exact position in every room, are of the greatest documentary interest.

Of the man himself little is known. He died of consumption in 1779, aged about 61, and he left no will. In vain one may search for his grave in the crypt of St. Martin's. The gossips and diarists, even Walpole himself, forgot to mention him. But his legacy endures in that tradition of

superlative craftsmanship which has outlived both fake and fashion, a tradition born of "those images that my fancy suggested," with which the name of Chippendale



GEOFFREY HARMSWORTH.

Members of exhibit



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## CURRENT SHOWS AND COMMENTS BY PERSPEX PIONEERS OF YESTERYEAR

THE BED. By JAMES PRYDE From the Exhibition at the Leger Galleries PERSPEX's choice for the Picture of the Month

ATCHING the shifting tides and currents of the art life of London, there seem at times to be correlated movements in certain directions which on any careful examination would prove to be the outcome of sheer chance. At the moment, for example, there is something of a revanche towards that British romanticism which was in flood before our painters turned to the intellectualised exercises of the School of Paris. James Pryde and the men of his generation, Sir William Nicholson, Charles Conder, Orpen, McEvoy, Sickert and Ginner, are at the Leger; Nicholson has another exhibition entirely devoted to him at Leger; INCHOISON has another exhibition entirely devoted to him at Roland, Browse and Delbanco's; and at the Leicester Galleries that veteran and pioneer, Walter Bayes, has a charming show. Romantics all, these men are also all craftsmen who, however preoccupied they are with the technique of painting, never allow that technique to become an end in itself but always regard it as a means. Nor did any of them lose touch with life and nature in pursuit of some abstract theory along the torthous convolutions of the mind. abstract theory along the tortuous convolutions of the mind.

James Pryde, as the big Tate Gallery exhibition of two years ago proved, is an artist whose stature we are only beginning to realise. Only twice before that had he had one-man shows, once in 1911 at the old Baillie Gallery, and another at the Leicester between the wars. Pryde is a thorough-paced romantic, and at times one wonders whether his appeal is purely that of theatrical rhetoric, so dramatic is it. The tall, narrow buildings of his native Edinburgh, the vast four-poster bed in the bedroom of Mary Queen of Scots at Holyrood, Roman columns stark against the sky, couring stark against the sky, cavernous soaring doorways, the wells of great stairways: all the forms which by the magnitude of their soaring rectangles dwarf the human beings posturing at their bases, appealed to him. He belongs appealed to him. He belongs in spirit to the stage of his friend Gordon Craig, and it is impossible now to decide which way the influence between them moved. Pryde should have worked for the theatre if the theatre had worked of wanted poetry instead of naturalistic prose; but alas, there was no employment for such an artist, though in 1930 he did design the sets for Paul Robeson's Othello. He might have worked for the cinema if that medium had not taken the wrong turning toward Hollywood ostentation and away from imagination. His own Bohemian temperament, let it be admitted, stood in the way; for he was incapable of accepting the hard work, the strain, and the rigid discipline of these exacting media. After 1925 he did little more work of any kind, so that when he died in 1941 he was already an artist of the past: the remote pioneer of the revival of poster art in Britain when with his friend and brother-

in-law, William Nicholson, he had functioned as one of the Beggarstaff Brothers nearly fifty years before in the mid-'nineties. The exhibition at the Leger Galleries of some of his easel pictures and a fascinating collection of the sketches for them reveals

superb quality. Three of the large easel pictures lead the show. They include one of the finest of the great series which he created round the idea of "The Bed," wherein the dramas of birth and life and death take place against the background of the vast curtained bed which had seized upon his imagination at Holyrood Palace. The bed itself is shown as a structure approximately forty feet high, but the mind accepts this theatrical exagmately forty feet high, but the mind accepts this inearrical exaggeration under the hypnotism of Pryde's art. In the same vein the brooding lines of "The Sinister Interior" or the massive ruins of "The Roman Columns" yield their rich gold to the imagination. It is fascinating to note the wealth of painter's craftsmanship which James Pryde brings to his task: the perfection of the abstract

design which underlies his structure, the use of thin paint on a

coarse canvas which conveys a sense of texture, and the restraint of colour which gives tremendous force to some tiny touch of Venetian red, or green or blue picked out from the enormous surrounding almost monochrome of brown and silver grey. It is surrounding almost monochrome of brown and silver grey. It is this feeling for fine craftsmanship both in the finished works and in the spontaneous draughtsmanship of the sketches which holds our delight in Pryde's painting. Our bright young men of the either-or schools, who in conformity with the austerity of our day can offer us abstract design, or colour, or draughtsmanship, or this or that, like a set-price Soho lunch, might sit for a time at the feet of James Pryde and imbibe the lesson of his spaciousness.

The works of William Nicholson in the same exhibition, charming as they are, are overshadowed by the big Prydes. They are smaller works, and the product of a more pedestrian mind. William Nicholson, too, was a splendid craftsman; and in his long and energetic career gave us memorable things in half-a-dozen different media and styles. As a painter he reached his zenith in the Still Life studies, especially his solidly constructed pictures of pots, and the exquisite feeling for vital form which he gave to his flower studies. In this show a dainty and luminous picture, "Sheffi Plate," reveals his subtlety, and the rather emphatic "Tulips" "Sheffield solid use of paint; but it is unfair to set these against the sheer

magic of James Pryde.

In the exhibition of Nicholson's work at the Roland, Browse and Delbanco Gallery one gets rather more of his individual genius, probably because he is not thus overshadowed. In "The Fountain, Paris," indeed, there is the same feeling of magic. But Nicholson came down to earth; had, in fact, in him something of Velazquez as we know from the all-too-rare portraits. There is the masterly control of the brush so that with his sheer brushwork he can build control of the brush so that with his sheer brushwork he can build the forms, create the tones and give the colours of his vision. The subject may be in itself unattractive, as with the "Gurnards," or altogether delightful as with the "Cyclamen," a period genre piece such as "The Dress Fitting" or a typical Nicholson solid still life such as "Pewter Jug and Blue Curtain"; but the hand seldom falters. How much of our aesthetic enjoyment inevitably comes from the inner feeling of power which is communicated from the artist to us as we receive the impact of his work.

The exhibition which accompanies that of Nicholson at Roland, Browse and Delbanco's is one of Joseph Herman, who gives us the industrial scene in all the brutality of its ugliness. This is naked realism in its subject matter, expressionism in its technique and the emotion he puts into it. The subtlety of these earlier artists has gone overboard with much else. "The poetry is in the pity," as Wilfred Owen would say. As a reaction towards reality from the all too dainty and unsubstantial ladies of Charles Conder, one of the group shown at the Leger, Herman is true to this age wherein anti-romanticism encourages the cult of the ugly and the acceptance of the crude. The largest picture shown, "Miners Brass Band"—a close-up of two distorted faces and the convoluted forms of their brass wind instruments—is the apotheosis of the style: supremely ugly and amazingly able. One sighs for a little beauty, even while

one admits the power.

One finds it in the work of another pioneer of yesteryear at the eicester Galleries, where Walter Bayes is having an exhibition. He, too, was born in the 'sixties but happily is still with us, though this is a retrospective exhibition. It is devoted chiefly to those small gay pictures which those of us who appreciate his work associate with Walter Bayes. He has done larger canvases museum pieces like the almost legendary study of shelterers in the Underground made during World War I—but it is the intimate glimpses of French towns which we remember best. One interesting experience in the gallery was to see again after a very long time another of his quite famous pictures, the study of the auditorium of an early cinema called "Oratio Obliqua," which is now in the possession of Manchester Art Gallery. I would have said from memory that this picture was four times the size it actually is: a compliment to the design, which in the days when this picture was painted was as daring as the subject.

Walter Bayes has alongside his practical achievement a first-rate theoretical knowledge of painting. He was famous as a teacher and was a well-known critic in his day; an authority on Decorative painting on which he wrote one of his books, and a brilliant exponent of perspective. The scholarly background of this knowledge gives sureness to all his work, whilst happily the impact of the French Impressionists and his own love of gay colour keeps it bright and

Lord Methuen's recent oils in the adjoining gallery were, I felt, strangely disorganised. The tones particularly were peppered about the canvases in a most distracting fashion, and the com-positions without cohesion. As one who has hitherto so often

greatly enjoyed Lord Methuen's work, I was disappointed, save that here and there, as in the truly lovely water-colour "Château de Fontaine-Henry" with the most economic means and the most sensitive drawing he has achieved something memorably beautiful.

Edward Ardizzone has another room of drawings, chiefly of amusingly low life, where ladies drink stout and gossip in London bars, or not-really-ladies show a provocative leg to entrants at the A.I.A. Spiritual successor of Daumier, Ardizzone gives us Cockney crudity for his Parisian elegance, the cosh for the rapier. One of the most delightful of these caricatures was of "The Bar at a Con-temporary Arts Society Soirée," a daring composition of the crowd seen along the table, all caught in a mood of tense passion for the all-too-rare food and drink so tantalizingly out of reach.

In the adjoining room are drawings and water-colours by Jankel Adler in his highly-individualised style of semi-abstraction, bright-coloured figures reduced to triangles with kite faces. Contemporary Arts Society in its less carnal moments would love these things; for me it is the place where the under-fives and the over-fifties meet, and I find the kindergarten version of it the

more attractive.

Another Eastern European artist whose work I did find exciting was Mané Katz, who has a show at the Redfern Gallery. Born in Russia, he has now long been a French citizen, but his pictures are full of the passionate intensity of the Russian Jew rather than the over-intellectual artistry of l'Ecole de Paris. If one gave a label it would be Expressionist. His brilliant colour, the sense of tremendous vitality in the large scale figures, a draughtsmanship full of sensitivity, the attack which keeps the spontaneity in his monumental designs: all is the sign-manual of the artist sure of himself and master of his craft. The drawings which accompany the large pictures equally express his power. Topolski among our painters here has some kinship with him, though Topolski's nervously excited line and impressionist painting have a looser quality than these of Mané Katz. It is good to have this one-man show to introduce his work to us.

There are moments when one wonders whether this sense of inherent passion which marks so much contemporary European painting and sculpture is missing in our British work. True, we get another quality, a Wordsworthian "emotion remembered in tranquillity" and a smooth perfection of craftsmanship often which has its own quiet beauty. This found its apotheosis in the pastels has its own quiet beauty. This found its apotheosis in the pastels of W. E. Arnold-Forster, whose exhibition has been on at Colnaghi's, and whose death during the run of that exhibition is a loss alike to our art and our public life. For Arnold-Forster, as well as being a fine and conscientious artist, was a good European, working keenly for the causes of international amity and unity. of the pastel medium was subtle and tremendously painstaking. Was it just over-polite? Could we have enjoyed it more if there had been just a little most typically English. little more dash and daring? Anyway, it was nglish. The artist entirely subjected himself to the depiction of the scenes he obviously loved, the changing aspects of the sky, the mountains, the trees. Not the least part of his success was his power to express the grandeur of overpowering mountain scenery on the comparative small scale, and in the light tones—almost without contrast—of his medium. Mr. Arnold-Foster had a native genius for understatement, which prevented his work from receiving the attention it deserved, save by a few discerning collectors.

The November exhibition at Colnaghi's is devoted to water-ours by Edward Seago. These alternate shows of water-colour colours by Edward Seago. and oils by Seago at Colnaghi's have become an annual event in our art life-understandably so when one realises his growing reputation the United States and in Canada where he has had successful exhibitions. Seago represents the logical development of English impressionism, the near end of that line which stretches from nstable and the Norwich school. Most of his pictures are ostensibly of places, but none falls into the category which Fuseli damned as "the tame delineation of a given spot." His preoccupation is with light and its effect on form and colour; and, if he is at his surest when he solves the problem posed by the vast and ever-changing skies of his native East Anglia, he yet can evoke the magic spirit of place in Dordrecht or Paris or Honfleur where he has been

vorking this summer.

The new paintings by Keith Vaughan at the Lefevre show the danger of relying too much and too long upon a mannerism which belongs to art rather than nature. Mr. Vaughan, at the beginning of his career, reduced his figures to a formula of extreme simplification, a thick outline which enclosed unmodelled areas of yellow to suggest body, limbs, head, two dark dots for eyes, and the head itself rendered by a diamond-shape with slightly curved sides. This was usually set against a background of equal simplification, the



BOULOGNE FAIR-MARKET. By Walter Bayes From the Exhibition at the Leicester Galleries

basic shapes and colours of which had an interesting harmony with the figures. His chosen range of colours was equally restricted to a few shades of yellow, green and strong blue. At first one was intrigued by this personal approach, but in its repetition in this new show the artist seems to be only marking time, and one is rather bored by the emptiness of the formula. What once seemed a vision looks dangerously like a stunt, or at best the lack of vision of the subtleties and nuances of the human figure and its relationship to its environment.

Two new ventures—or, at least, one new, one new-old—demand a word. One is the institution of a Society of Animal Painters, Sculptors and Engravers which has had its inaugural Exhibition at the Cooling Galleries. The idea is good, for we English are almost dangerously addicted to animals, and many artists cater for this national passion (an excellent one, be it said, in a world where cruelty is on the increase, for a sensitiveness to the rights of animals and their kinship with all life is at least one step in the right direction). The danger from the viewpoint of art lies in the sentimentality which confuses the appeal of Fido or Kittycat with poor draughtsmanship and Christmas almanac colouring. It therefore behoves this new society to set a high standard and to beware of opening its membership to all comers. If they do not the artists of the standing of John Skeaping, who has two fine studies of cart horses, Agnes Miller Parker, that excellent wood engraver, and other good artists who are exhibiting, will quietly fade out and the "Come-to-mother" cat portraitists will stay in. Dame Laura Knight, who opened the exhibition, has some good typical work showing; the set of studies loaned by Sir Alfred Munnings, the President, did not show him at his best. It will be interesting to watch the development of this venture.

President, did not show him at his best. It will be interesting to watch the development of this venture.

The other is the opening at 45 Park Lane of a new effort of the Faculty of Arts which has functioned to some degree since some time in the 1920's. Here the presence of work by such an artist as Harold Speed and a few artists of repute is nullified by a great deal of . . . well, of work which should not get past a jury. In the grandiose setting of this millionaire's house one cannot have things of the standard of local art societies and our open-air free-for-alls. All attempts broadly to encourage art interests are to be welcomed, and in the old days the Faculty of Arts scored some successes, but the standard of craftsmanship is important.

### SHAFTS FROM APOLLO'S BOW The Morning After

T is one of the minor ironic tragedies of our controversial times that the Festival idea became a curious partisan quarrel, so that the mere words South Bank could damp a social occasion (especially a higher social occasion) as if one had mentioned the soul or God. Now that night's candles are burned out, as it were, and the South Bank itself is a mass of barricades, the Fairway no longer fair or a way, the pools where once fire was wed with water emptied of all but a growing accumulation of autumn leaves and litter, there is indeed a desolation. From the viewpoint of the public interest the essential is for a rapid and workmanlike clearance of the site. We in Britain are all too tolerant of untidiness. It was one of the triumphs of the organisation at South Bank that despite the presence of something like 80,000 visitors a day the grounds were kept tidy: at least after the first week or so when the authorities had been overwhelmed by the problem. Now we must ask that they take their own injunctions to heart and quietly and quickly tidy themselves away.

must ask that they take their own injunction and quickly tidy themselves away.

The important thing to realise is that this passing event has permanently altered the face of London, and immensely improved it. One section at least of our Thames-side slummery has been reclaimed; more than four acres of precious land have been rescued from the mud of the river. A Concert Hall as fine as any in Europe has been given to London, and even Sir Thomas Beecham when he recovered from his justifiable sulks realised the enrichment of our musical life thereby. A site has at last been foun 1 for our elusive National Theatre; and although an inscribed foundation stone is no more a theatre than a hole in the ground at Bloomsbury or Kensington, the fact that the Queen laid it gives us hope at least for our children's children. The well-lit Lion and Unicom pavilion may provide us with another good art gallery if the suggestion of the Arts Council be accepted. Most important of all, the amenities of London and its appearance will be enhanced by the metamorphosis of this desert of ugliness into a riverside pleasure garden with the finest of all views of the city—views which, as Gerald Barry has remirded us, have not been seen save by beauty-conscious bargees since the time when Canaletto taught us to look at them.

We shall be interested in this matter of salvage to learn the destiny and destination of some of the sculpture from the site, if it doesn't get cleared away by an uninitiated workman who imagines it to be odd fragments of masonry in process of demolition. It will probably turn up in splendid style in the most coveted positions in our public calleries.

in our public galleries.

The important aspect of all this, however, is the opportunity taken for a little town planning despite the laments of those who at other moments are assuring us how superior Paris is to London in this respect; for a little communal gaiety, bemoaned by those who in the next breath complain of British dullness and tell us that life in Rome or Brussels, New York or Timbuctoo, is a desirable round of pleasure; and for the enrichment of our cultural life, from the poverty of which the grumblers are so regularly and literally found in flight to Salzburg or Venice.

The exhibition, "English Landscape Gardening of the XVIIIth and Early XIXth Centuries," which the Arts Council have staged at St. James's Square, reminds us how much of its beauty England owes to the aristocrats and nabobs who called in such men as

The exhibition, "English Landscape Gardening of the XVIIIth and Early XIXth Centuries," which the Arts Council have staged at St. James's Square, reminds us how much of its beauty England owes to the aristocrats and nabobs who called in such men as Capability Brown or Humphry Repton to recreate whole countrysides. The imagination is stirred by those delightful little paste-ons which could be folded over the drawings of the landscape park as-it-was to project the as-it-might-be if vistas were opened up, lakes set in the hollows, trees grouped or newly planted, fountains, terraces, temples created. Today, however nostalgically we lament it, the power of the nabob is over and his place as patron taken by the deputies of the—shall we say?—no-bobs. What was once done from private fortunes now depends upon public funds. This is not the place to bemoan or belaud the change; but let us at least be glad for the sake of posterity that this attention to the amenities and appearance of Britain is still somebody's business, even while we keep an eye wary for error or extravagance upon those to whom it has been delegated. For most of us who love London could provide a number of paste-ons of suggested improvements. There is still, for instance, below the site which the chance of the Festival has rescued, a little stretch of the river from Waterloo Bridge to, say, Greenwich which could be handled by a Wren or a Repton or a Napoleon. And there is . . . but maybe that is enough to go on with.

## PAINTINGS OF THE LEGENDS OF JOVE

PART I

BY F. M. GODFREY



Fig. I. VERONESE. The Rape of Europa. Venice, Palazzo Ducale.

EUROPA

THE Rape of Europa, bucolic idyll of a IIIrd century poet, the strange story of a god taking the shape of a bull in order to woo an innocent maiden, has been told in three masterpieces of painting. In sheer loveliness of decorative values, in amplitude of the human form, in the splendour of gems and silks and roseate flesh-tints and in the grace and litheness of line, Veronese's picture in the Ducal Palace at Venice bears the palm.

In a shady grove not far from the azure sea, Europa, King Agenor's daughter, gathering flowers with her companions, was accosted by the docile bull who, creamwhite and garlanded, is seen kissing the sandalled foot of the noble princess. Movement is the soul of Baroque, and while Europa is helped by her attendants to mount the

back of the animal and to arrange her sumptuous robes, Cupids come a-flying with wreaths of flowers and the apples of Venus which the comely nymph makes ready to receive. The feathery trees bend to the rhythm of the breeze, forming a triumphal arch or alley for the festive train that will soon move towards the shore. For Veronese has enacted three stages of the elopement, and further out at sea the determined deity has plunged into the foaming waves.

Meanwhile Europa, veiled in languor and morbidezza, seems no longer the artless maiden gathering roses in her golden basket; already she is transformed by the god's power, mysteriously exalted, loving and longing as she looks down from dark shaded eyes, strangely remote in

## PAINTINGS OF THE LEGENDS OF JOVE



Fig. II (above).
CLAUDE LE
LORRAIN.
Europa, 1667.
Buckingham
Palace, London.

By gracious permission of His Majesty The King.



Fig. III (right). TITIAN. The Rape of Europa, 1559-62. Isabella Stewart Gardner Museum, Boston.

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the midst of her companions. Taine saw in this picture "new selections and alliances of tone beyond the vulgar world of appearance and verisimilitude, by which a painter surpasses himself and moves his art on to a novel plane." Archaic violence and cunning of the lovestricken god are tempered here by an XVIIIth century elegance and wistfulness, the incandescence of the fêtes galantes.

New selections and combinations of tone: what a formula for the classical landscape of Claude, for planes of colour delicately fused, luminous air and distances veiled, the magic lure of the Mediterranean shore! For him the old legend of Europa was but a pretext for one of his loveliest seascapes, nature truly observed, yet transformed by his own poetic temperament: the breath-taking blueness of the bay, the rippling waves delicately drawn, the towering cluster of trees in the middle distance, the dark shadow thrown upon the bank, the shining halftones of the misty deep. And there in the foreground the story is told with classical restraint, calm and serene; there we behold Europa riding the bull, his glittering whiteness against the lapis lazuli of the sea.

Human drama was not within Claude's province, and his figures are wholly submerged in the unified atmosphere, playing but a small part in the imaginative setting of his painted eclogues. Pozzuoli and Posilipo were for ever present in his mind, and Roger Fry gave credit to Claude's sense for the *genius loci* which in landscapes of mysterious radiance and perfect harmony conveyed the feeling that "some god is in this place."

How tranquil is Claude's pastoral, how companionable that of Veronese compared with Titian's elemental conception: the fierce passion of Jove, Europa's tragic despair in a landscape of mythical grandeur and immensity. Idyll has become outrageous drama, caresses have changed to wild fury. The Father of the Gods, the Thunderer, the great Jove himself, in tempestuous infatuation has seized the heroic maiden and out of the mystical union of Sun and Earth a new world will be born.

Europa has been thrown upon the back of the white, majestic beast who rushes out to sea with her, his eyes gleaming with savage joy. As the bull-god surges through the waves, Europa anxiously clings to his horn, looks up to the heavens for help, brandishes her pink scarf over her head. For this is no gentle elopement, but a fearful and violent rape, and a sense of tragedy pervades the very posture of the girl, struggling in a violent movement of her whole frame. The sculptural realisation of form in the veiled and unveiled parts of her body, the mighty chest and head of the bull are enhanced by the blazing light of the foreground against the hazy distance of sky and shore. The grandiose vagueness of the heroic landscape throws into strong relief the almost physical presence of the girl. As she nestles in the hollow of the animal's back, the rounded form of her leg, the undulating line of her body and the fluttering arabesque of the veil convey the powerful baroque movement of the flight. Joyful Cupids float through the air and winged Eros comes riding on a dolphin to mitigate Europa's despair. The grand cirque of rocks, the dark heaving sea, the helpless maidens at the shore, the shimmering bluish mists provide the setting for a primeval cosmology.

This is perhaps the last of the "poesie" painted for the Spanish King Philip II. With it the octogenarian Titian breathed such life into the ancient mythology that



Fig. IV. MICHELANGELO (after). Ganymede. Chalk drawing. Windsor Castle.

By gracious permission of His Majesty The King.

he alone may be said to have consummated the Renaissance ideal. For in the works of this period he moved among gods and heroes as his familiars, and his powerful love and vision, more than his learning, perfected the re-birth which gave to the European Renaissance its pagan imagery and sustained vitality.

#### GANYMEDE

The story of the Trojan boy whom Jupiter had abducted from Mount Ida to become the cup-bearer of the gods, provided the Neo-Platonists of the Italian Renaissance with a striking symbol for idealistic speculation. Cristoforo Landino, in his famous Dante commentary, looked upon Ganymede as an image of the human soul, beloved by Jupiter and transported to heaven by means of the eagle. "And being removed, or as Plato says, divorced from the body and forgetting corporeal things, it concentrates entirely on the secrets of heaven."

This was the conception of the myth accepted by the prominent humanists of the day, and the Windsor drawing by Michelangelo of Ganymede borne aloft in the talons of an enormous eagle, in blissful abandon to the powerful will of the god, has been interpreted as symbolising the ecstasy of platonic love. Michelangelo made this drawing for Tommaso Cavalieri, the young Roman nobleman whom he had met in 1532, the "cavalier armato" of his 76th sonnet.

In the iconology of Ganymede, Michelangelo's drawing represents most emphatically the rape. The heroic youth, like Endymion, like a genius of sleep, rests in the embrace of the god, unconscious, unredeemed as yet, but in rapt dedication to his over-shadowing fate. Michelangelo, like Titian, felt a native kinship with the Hellenic world of gods and of titans, and the divine fury of Jove, the heroic form of Ganymede (like that of Europa) is a piece of mythological self-representation. Either the eagle is the messenger of Jove who seizes the boy and carries him off to Olympus, or it is the god himself, transformed into eagle's shape—as he will change into bull or swan, cloud or shower of gold—and then we witness his consuming passion, his wild caresses and his amorous glance, as in other representations of the theme.

#### PAINTINGS OF THE LEGENDS OF JOVE



Fig. V. P. P. RUBENS. Ganymede. Vienna Collection of Prince Scharzenberg.

Rubens alone has enacted a third moment, not the rape, nor the flight, but the Olympian arrival, where the cup is handed to the handsome boy by Hebe and her companion, and where the gods are seen banqueting at

table. The mighty bird, still spreading its wings, has settled on a cloud, and, like Ganymede, he turns his head to the celestial messengers. The boy, clasping with one hand the tip of the eagle's wing, reaches out with the other to receive the cup. He seems about to alight, but is still resting upon the powerful frame of the bird. As he looks up with longing, his whole youthful form is composed in parallel lines with the open wing of the bird. Their legs are entwined on four different levels of cloud. "It is not really a rape, it is as if Ganymede had raised himself to Olympus on the wings of the eagle."

Other masters have chosen other stages of the flight. Girolamo da Carpi, a XVIth century Ferrarese, in a diagonal design of great physical beauty, has shown Ganymede suspended in mid-air, his adolescent body scarcely clinging to the majestic form of the eagle, who widely and calmly spreads his gigantic wings. There is an almost human tenderness in his glance, a lightness of touch and a decorative litheness in the Grecian splendour of the cloud-borne boy, the fluttering drapery, the dark heraldic pattern of the bird, an exhilarating and ethereal elegance.

#### LEDA

"Enchanting drawings of a beautiful girl," wrote Mr. Berenson, "stooping naked among the tall reeds to pluck flowers, while she fondles a swan, have everything to recommend them, both as human value and pictorial theme." This lyrical character of the scene is absent from Michelangelo's large and audacious design which is only known in contemporary copies and in the more



Fig. VI. GIROLAMO DA CARPI. The Rape of Ganymede. Formerly Gallery Dresden.



Fig. VII. MICHELANGELO (after). Leda and the Swan. National Gallery, London.

luscious translation of Rubens into his own language of form. The original, painted for Alfonso d'Este of Ferrara, failed to impress the emissary of the Duke, who, accustomed to the mythological drama and sumptuous colouring of Titian's Bacchanales, inadvertently exclaimed, "O questa è una poca cosa." The courtier's lack of sensibility cost the Duke the possession of Michelangelo's masterpiece, who, incensed by the remark, sent the Leda to France where it remained uncherished and unheeded in the Château de Fontainebleau. This Leda, whether it is the corroded original or a copy by Rosso Fiorentino, remains remarkable by dint of Michelangelo's rendering in paint the sculptural form of the Night from the tomb of the Medici in San Lorenzo, and because he marked the graceful mythology with the weight, the gravity, the unresolved mystery of his own existence.

Leda shares with the Night the posture, the form of the body, the raised left leg, the bent head; lying as she does upon the ground, her marble limbs embedded here in the red cushion, there in the wings of the swan, half-hewn as it were and obsessed by the heavy dream of life from which a god has come to redeem her. The giant form of Leda, asleep and, like La Notte, exhausted from childbirth, is composed of large planes of shadow and light, as if modelled from some oblong marble colossus.

The intersecting form of her limbs, the knee raised to the height of her forehead—this noble Grecian head, impassive and serene—enclose in a full circle the mystery of the god's embrace. No other Leda has this solitary remoteness and cosmic absorption, this total exclusion of the beauteous world without. For Rubens placed his nymph in a flower-starred meadow upon a bed of rushes and in view of forest, sky and earth.

Perhaps Leonardo's Leda is "too heroic in size and too post-nuptial in form," but winsome and chaste and of a delicate dreamlike beauty. Of her there are four versions by followers and pupils, and our picture, with the barren tree and wooded slope and castle and northern sky, has been ascribed to Joos van Cleve. This is, above all, a feast of undulating form and rhythmical line, where the swan's neck repeats the form of Leda's hip and where his wing smoothly and lovingly follows the line of her thigh. Leonardo's Leda is no passionate being, and as she steps gently upon the grass, facing us, though her torso is swung towards the swan and her head turned away from it as she seizes and restrains its neck-she remains graceful and chaste and pure, a Grecian nymph by the brook, whom the importunate god has chosen to assail. The ivory whiteness of her lengthened form, the wistful smile of half-conscious

#### PAINTINGS OF THE LEGENDS OF JOVE



Fig. VIII. LEONARDO DA VINCI (after). Leda. Ascribed to Joos van Cleve. Iohnson Collection, Philadelphia.

emotion, the elegance of her lock falling upon the immaculate shoulder, the secret correspondence of line in nymph and swan and writhing tree, her finely arched brow as she gazes down with faint and reticent love upon her playful brood by the water, her ripe yet virginal form, boldly framed by the solicitous swan, the wooded glade, the distant sea-they all contribute to one of Leonardo's happiest creations.

And yet, Leonardo's Leda, compared with Correggio's forest-murmur and playful exuberance, is only a literal rendering of the myth, without the poetry, the freedom, the enchanting imagery of the later artist. This is the finest of Correggio's mythologies, the most varied, the most sensual and also the most spiritual of his works, with a perfect balance of figure-drawing and landscape setting and a refinement of tones-soft browns and greys and silvery whites-which anticipate the school of Vermeer. The delicate arabesque of tree-stems that branch out fan-like, the forest glade filled with light toned down by the foliage, the clearing on either side with the open country beyond, are a magical foil for the pagan feast, the incandescent whiteness of the flesh, the amorous play of nymph and swan.

Correggio "portrays human beings so utterly given up to an all-possessing emotion that they tremble with it as water trembles under a breeze" (Berenson). Leda's adventure is enacted in all its stages, the swan pursuing the nymph in the water who lovingly recoils with halfveiled desire, the god's eager embrace and wild caresses, and Leda's rapturous glance after the departing divinity. Thus youthful virginal charm is displayed in three figures and postures, while on the other side Cupids of delicate and tender beauty and putti accompany the joyful nymphs

with harp and with horn. Behind the grassy mound are two maidens, fully dressed in red and deep blue. Here Leda steps from the water of Eurotas to be robed by her attendant under the leafy bough of the tree, so summarily executed with quite a modern feeling for pictorial values. By his wood interiors alone, where he loved to place his pagan impersonations of Love's ecstasy, Correggio proved himself to be one of the world's great masters of landscape.



Fig. IX. CORREGGIO. Leda. Kaiser Friedrich Museum, Berlin.

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## MAHOGANY FURNITURE—Part I

**CHAIRS** 



Fig. I. Chair of about 1740.

By courtesy of the

Victoria and Albert Museum.

THIS is the first of a set of four articles on mahogany, in the general series which are attempting an elementary survey of British furniture as a whole. Each of these four articles will be divided into two parts. The first part will discuss some general aspect, and the second will be devoted to a special type of furniture. The special subject of this article will be chairs; second, tables; third, cabinets, bureaux and desks; fourth, miscellaneous.

ADVENT OF MAHOGANY

It was explained in an earlier article in this series

that walnut, which had been the fashionable wood since the Restoration in 1660, was replaced by mahogany in the third decade of the XVIIIth century. At first, the high import duty limited its application, but with the removal of this disability, its use was greatly extended.

Mahogany continued to be the wood of quality used by designers and workmen until about the end of the XVIIIth century: by that date it was going out of favour, and it was then said that "mahogany, when used in houses of consequence, should be confined to the Parlor and Bedchamber Floors." Just as it had replaced walnut, so mahogany in turn was supplanted by

#### MAHOGANY FURNITURE



Fig. II.

Armchair, mid-XVIIIth century.

Almost the ideal library chair.

rose-wood, tulip-wood and satin-wood. The duration of the "reign of mahogany," therefore, was approximately equal to that of the previous "reign of walnut."

Mahogany was again used extensively in Victorian times, but XIXth century furniture is outside the scope of these articles.

Early or "Spanish" mahogany, as it was called, came mainly from Jamaica, Cuba and the Spanish mainland. Later, large quantities came from Honduras.

#### POPULARITY OF MAHOGANY

Although, as has already been noted, mahogany was the fashionable wood only for a period of around threequarters of a century, and although in the opinion of most competent critics the finest mahogany furniture is

inferior to the best products of the walnut period, nevertheless mahogany occupies a special place in the whole story of the history of English furniture. To nine out of ten ordinary people in the South of England it is true to say that antique furniture means mahogany. It is not by mere accident that the ordinary man in the street is familiar with the names of Chippendale, Hepplewhite, Sheraton and Adam, whereas only the specialist can mention the name of any single designer or maker of furniture of any other period before or after. There is no doubt that mahogany does correspond in some way with the genius of the British people, and that its particular qualities are especially suited to the British climate and British aesthetic standards.

The output of mahogany in the XVIIIth century was



Fig. III.
Armchair, about 1755.
By courtesy of the Victoria and
Albert Museum.

enormous, and with the rise in the general standard of living the demand arose for good pieces from comparatively humble homes.

During much of the XIXth century, XVIIIth century products as a whole were out of favour and a great deal of mahogany furniture was relegated to the attic and there allowed to rot. Nevertheless, a very large amount has come down to us, and the ordinary man has a plentiful supply available to his choice. This supply not only offers a great variety of articles—chairs and tables, tall-boys and desks and so on—but also an infinite variety of quality, from the simplest "country" pieces to the most elaborate gems produced for some ducal house. "Quality" in the previous sentence is perhaps not quite the right word, for a farmer's chair may be as well made as a prince's; the workmanship is almost uniformly

good; the variety lies in the degree of ornateness. As this series of articles is intended primarily to help the ordinary non-expert man or woman, not accustomed to buying antiques, to choose a few pieces of period furniture, XVIIIth century mahogany by its quality, variety and abundance, is of particular importance as offering a suitable material on which the beginner can cut his (or her) teeth.

#### CHAIRS

Chairs are available in such abundance that it seems right to consider them first. The example shown in Fig. I is of about 1740. In general characteristics, it shows the survival of Queen Anne features and also heralds the coming "rococo" age. The front legs are still of cabriole form, the knees are prominent and are

#### MAHOGANY FURNITURE

boldly carved with shell, drapery and scrolls; the ball and claw feet are large and important. The general air of solidity is in keeping with the Eyre crest, the booted leg in armour, which is enclosed in the circular medallion in the pierced central splat.

Fig. II shows an armchair of about the same period. In this case also there is a sign of surviving Queen Anne influence, in the broad arm, with its bold outward sweep. The projecting arm, however, is a later feature. This is almost the ideal library or office visitor's chair; it is solidly made and large; reasonable comfort is given by the rake of the back, but it is not so comfortable as to induce slumber. The leather covering is modern.

ELABORATE CHAIRS

The chair in Fig. III is of about 1755. The elaborate carving of the splat resembles designs for "Ribband Back" chairs, given in the first (1754) edition of Chippendale's Gentleman and Cabinet Maker's Director. The legs can profitably be compared with those in Fig. I. They are still of cabriole form, but the carving on the knees is less obtrusive, and the feet, though still ball and claw, are much "gentler," in keeping with the light fantasticality of the shape and carving of the back. It is hard to imagine that

Fig. IV (right).
"Chinese" chair,
1755-1760.
By courtesy of
the Victoria and
Albert Museum.



Fig. V (below). Three simpler chairs of about 1760.





Fig. VI. Hall seat of about 1790. By courtesy of the Victoria and Albert Museum.

such a chair could often have been sat in without damage, by our portly ancestors, and its fragility makes it out of place in these articles where the emphasis is on furniture suitable for everyday use. It has been included, however, because of its intrinsic beauty, and because to omit it would have meant, as Enobarbus said to Antony, when he regretted that he had ever met Cleopatra, "You had then left unseen a wonderful piece of work."

Fig. IV is a chair of about the same date, in the "Chinese" taste. The official description calls attention to the most interesting features: "The open back composed of a curved top rail, carved and pierced with leafwork and mouldings, supported on uprights with slight mouldings and leaf ornament at the base: the centre filled with lattice work: rails of seat and front legs carved with frets in low relief. Pierced stretchers." The notes in Chippendale's Director on similar designs, say that such chairs are "very proper for a Lady's Dressing Room." The comment still seems appropriate.

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SIMPLER CHAIRS

Fig. V shows three chairs of about 1760 of simpler design, eminently suitable for everyday use. The cabriole legs have gone in favour of straight rectangular legs with stretchers. The legs of the chair on the right are carved with frets in low relief: the time had not yet come for the legs to be fluted or tapered, as they were to be twenty years later. The curved top rail of the chair on the right is shaped as one of the variants of "Cupid's bow," a popular conceit of the time. The upholstery on the seats is modern.

HALL SEAT

Specially designed seats for halls and corridors were made throughout the XVIIIth century, and Fig. VI shows a hall seat of about 1790. The four tapered legs, the front pair reeded, may be noticed. Such a piece of furniture requires a spacious setting to be seen to its best advantage and is scarcely suitable for the small house in which most of us have to live today.



Fig. I. Cups and saucer. Porcelain of early New Hall type. Decorated in old gold and green. Mark, impressed Neale & Co., c. 1785. Collection of Mrs. Frank Nagington.

THE association of John Tittensor with New Hall, first of all as traveller and subsequently as manager, has already been established. He had, in fact, succeeded a Charles Tittensor (not to be confused with the Charles Tittensor who manufactured chimney ornaments and black printed earthenware) who died at Lancaster in July, 1815, while travelling for the firm. We may now pursue the activities of the New Hall Company until its end. Llewellyn Jewitt's statement that the entire stock was sold off in 1825 is an error which has misled every subsequent writer of ceramic history except Mr. G. E. Stringer, who in New Hall Porcelain quoted evidence proving unbroken continuity down to 1830. Actually the final sale took place in 1835.

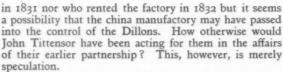
The first attempt to sell the New Hall estate, which had been purchased by Hollins, Warburton, Daniel and Co. in 1810, took place in 1831. The "long established CHINA WORK, called NEW HALL situated in Shelton, the adjoining dwelling-house "in the occupation of MR. JOHN TITTENSOR," the steam engine mill at Booden Brook which was then being worked by Thomas Crockett, and several "parcels of LAND," including several portions laid out for development as building sites, comprising in all over 13 acres, were offered for sale on March 24th, 1831, either in their entirety or in This valuable property was copyhold of inheritance of the manor of Newcastle-under-Lyme. From the nature of the announcement (Staffordshire Advertiser, March 5th, 1831) it would seem that the proprietors were anxious to wind up the estate, but either no offers were forthcoming, or the estate and factory were withdrawn from the market because offers were not high enough, or (if it was actually sold) the purchaser decided not to work the estate himself. In the following summer the factory was advertised (August 25th, 1832) "to be let." It was described as "in excellent situation, and of considerable magnitude, and capable of doing an extensive business." John Tittensor was still residing on the premises. This announcement was repeated on September 1st, 1832, but whether anything came of them is not known, except—and this may be significant—that nearly three months later John Tittensor of New Hall was looking into the affairs of Blackwell and Dillons of Cobridge.

Subsequent to the death or retirement of the original partners in the New Hall company, it is not known who continued the business except, of course, Tittensor, who may have had a financial interest in it during its later days, hence the significance of the association of John Tittensor's name with those of the Dillons.

The partnership between Francis and Nicholas Dillon, earthenware manufacturers, was dissolved on November 1st, 1825, and that between the late John Blackwell of the Grange and the two Dillons on February 28th, 1828, respectively. In 1832 John Tittensor was calling in and examining outstanding accounts, and collecting longstanding debts in connection with the two partnerships. The announcement in the Staffordshire Advertiser, November 24th, 1832, of the dissolution of these partnerships ended with a request for immediate delivery of such accounts and debts to "MR. TITTENSOR at the New Hall Works." We do not know what happened at the sale



Fig. II. Cream jug. Porcelain (rather dirty body), painted in blue with husk and sprig pattern. Marks, impressed o. and M. MASON. Staffordshire, c. 1805. Hanley Museum.



There were no further advertisements in 1833 or 1834, by which time probably all activities had ceased. The next announcements, in fact, take us to the end of the history of the New Hall Manufactory. A preliminary announcement, Staffordshire Advertiser, September 5th, 1835, informs us that "the company of Proprietors" was "retiring from trade." Detailed advertisements in the Staffordshire Advertiser, September 12th and 26th, revealed accumulation of a varied and valuable stock of china of which two grades had been produced, unless, of course, "Common china" is an euphemism for earthenware. This important notice is given here in full:—

New Hall China Manufactory, Shelton, VALUABLE & EXTENSIVE STOCK OF BURNISHED GOLD CHINA

To be sold by auction by Mr. Johnson

On the premises, at the New Hall China Manufactory, in the Staffordshire Potteries on Monday, Tuesday, Wednesday, Thursday and Friday, the 5th, 6th, 7th, 8th and 9th days of October, 1835, and the following week (if necessary)

All the very valuable stock of Burnished Gold and other CHINA, which consists of complete rich burnished gold tea services in a great variety of shapes and patterns;

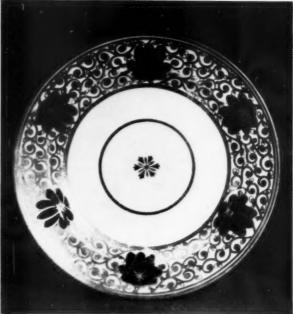


Fig. III. Plate. Bone china, brush decoration in blue and gold. Mark, M. MASON, impressed, c. 1810.

Courtesy of Mr. J. V. Goddard.

also breakfast services to correspond. A very choice assortment of dessert and toilet services with numerous modern and fancy-shaped jugs and mugs, chimney ornaments, &c., &c. A very general assortment of common china, Hawker's sets, &c.

This will be found a most advantageous opportunity for Merchants and China Dealers, who may rely upon every liberality being exercised towards their interests as purchasers to sell again. Likewise Inn-keepers and the public in general, who are desirous of supplying themselves with a small assortment for their own use will find this sale well deserving their attention. The New Hall Company are declining business, and are about to quit the premises in a short period of time, which they now occupy. A circumstance which makes it quite necessary that they should dispose of their stock without reserve.

The sale will commence each morning at eleven o'clock.

The explicit terms of the advertisement invite comment. Dr. Sprague, in his analysis of New Hall porcelain shapes and decorations, says: "Only some five different shapes of cream jugs seem to have been made at New Hall during the hard-paste period and about four shapes of teapot," that is, approximately five basic tea ware shapes in 30 years, or one every six years. Even allowing for fluted or ribbed variations one would hardly think the phrase "great variety of shapes" justified. On the other hand, the number of applied decorations, about 1,000 to the hard-paste, or what Mr. Stringer prefers to call "real china," and some 700 or more to bone china, is probably sufficient to justify the claims in respect of china patterns. The average of 31 per annum is considerably higher than the 12 new patterns per year produced at



Fig. IV. Plate. 83 in. diameter. Painted in red and green and gilded. Mark, M. MASON, impressed bone china, c. 1810. Courtesy of Mr. J. V. Goddard.

Thomas Minton's factory during the first twelve years china was in production.

The phrase "rich burnished gold tea services" suggests more elaborate patterns than usually associated with New Hall. The most interesting item, however, and one which extends the range of New Hall products to include hitherto unrecognised or unidentified items, is the mention of fancy-shaped jugs and mugs, and china chimney ornaments. Porcelain figures in the Staffordshire style but of unknown make have been recorded by Mr. W. B. Honey in Old English Porcelain, who mentions two types, one in a "decidedly soft paste," the other in "a harder material." Whether any of these may be identified as the products of the New Hall China Manufactory I must leave to the recognised authorities on New Hall pastes.

The closing down of the New Hall China Manufactory occurred nearly 40 years after the ending of its "pernicious monopoly" in 1796. Thereafter many firms engaged in porcelain making. It is questionable even whether New Hall in Staffordshire really enjoyed a complete monopoly. There is some evidence that John Turner, of Lane End, made porcelain in the 1780's, and Neale & Company of Hanley certainly produced porcelain tea wares before New Hall's patent expired. James Neale, London agent of Humphrey Palmer, and Josiah Wedg-wood, F.R.S., took over Palmer's business in Hanley when he failed in 1778, trading as Neale & Company. Ten years later he took into partnership Robert Wilson, when the firm became known as Neale & Wilson. Robert Wilson eventually became sole proprietor. When he died in 1801 it passed into the control of David Wilson and his sons. The teacup and saucer illustrated (Fig. I) are of a cold grey-looking and rather opaque porcelain, well potted and neatly decorated in old gold and green. The two-zoned shape is distinctive and harmonises with the double-curved handle. The saucer is impressed NEALE

& co. These specimens belong to Mrs. Frank Nagington. A similar two-zoned cup, slightly different in profile, with the lower zone closely fluted in buff earthenware, was made by John Turner, of Lane End. The pattern, too, was similar. This was copied from a Wedgwood design.

Mr. Stringer says that as soon as New Hall's patent expired Staffordshire potters rushed in to make porcelain, mostly of the early New Hall type. One of the earliest was Miles Mason, of London, Liverpool and Lane Delph. He, like Neale, was a London merchant, and possibly Neale's industrial prosperity inspired him to take up the manufacture of pottery and porcelain. Of the latter, he made two types, one of the New Hall variety, the other much more translucent and obviously a bone paste. His decorations ranged from simple patterns of the New Hall type (Fig. II) to elaborate painted and gilded decorations of Derby inspiration. They included "Japans," blue-prints, and bat-printed stipple engravings of considerable charm (Figs. III-V). Miles Mason's period as a porcelain manufacturer was short: 1796-1800 in Liverpool in partnership with Thomas Wolfe and John Lucock, trading as T. Wolfe & Company, and from about 1800 until about 1813 at Lane Delph, working on his own account or in partnership with his eldest son, William Mason. Many of his gilded decorations were skilfully if rather coarsely built up with free brush strokes over and around a simple foundation of repeated leaf or flower motifs in deep blue. Similar decorations well adapted for commercial repetition and quantity production were executed in colour (Fig. VI).

Three Staffordshire manufacturers can certainly claim precedence over Miles Mason as makers of Staffordshire porcelain—Josiah Spode II, John Davenport, and Thomas Minton. Others who might be grouped with these, although a little later in date, were John Yates of Shelton, Susannah Shelley, and Thomas Baggeley.

The Spode factory has been dealt with adequately elsewhere and need not concern us, except to state that the porcelain manufactured at this factory (where the bone-paste formula was first stabilized) is generally well potted and carefully but showily decorated.

John Davenport, after serving an apprenticeship to Thomas Wolfe, earthenware manufacturer of Stoke, went into partnership with him in the Islington China Manufactory at Liverpool from 1792 until 1796, after which he set up in business at Longport, near Burslem, Staffordshire, where he produced good porcelain in a considerable variety of styles. It was at this factory that James Holland (1799-1870) served an apprenticeship as a flower painter upon porcelain.

Thomas Minton is rather more interesting. The exact date when Thomas Minton began to make porcelain is unknown. Mr. W. B. Honey says about 1798 porcelain of the "normal Staffordshire body" was made, but other authorities have put it as late as 1824. Some confirmation of Mr. Honey's statement is provided by (1) the obituary notice of Joseph Poulson (1749-1808), which described him as an "Eminent manufacturer of china and earthenware and partner with Mr. Minton," and (2) by the pencilled inscription written on the fly-leaf of an original duplicate china pattern book: "Shop book 17, 1801." The paper of this particular pattern book (a duplicate of the first 48 patterns) is watermarked "1800." The term "shop book" indicates that it was one of a



Fig. V. Two dishes, 84 in. wide. Porcelain of early New Hall type. Transfer printed in black with brushwork borders in orange, grey and black. Mark, M. MASON, impressed, c. 1805. Courtesy of Mr. J. V. Goddard.

series of pattern books intended for the use of enamellers in the decorating "shops." The fact that already within a few years of commencing business Minton, Poulson and Company had at least 17 of these pattern books, argues rapid expansion of trade and a considerable degree of prosperity. Minton's original china pattern book No. 2 is watermarked "H. WILLMOTT 1810," and commences with pattern No. 147. Early Minton china, although following styles common to many Staffordshire china manufacturers in the first 25 years of the XIXth century, has much more individuality and beauty. Mr. Honey was the first to draw attention to the characteristic qualities of texture on some early Minton patterns, which he described as the "work of one designer of genius." The peculiar beauty of texture achieved by the varied use of dots, lines, V-shaped flecks, and circles, is not to be noted elsewhere. On some of the more showy and elaborate patterns diapers and textures are combined with an exotic and colourful fantasy. The patterns (Fig. VII) were in production over a period of 20 or more years and may have been designed by Thomas Minton himself.

None of the early decorators at Minton's have been previously recorded in ceramic literature. Those listed by Jewitt and other authorities date from the 1830's. Joseph Simpson (born 1789), not to be confused with the John Simpson and Thomas Simpson who came later, was a gilder at Minton's from 1804 until 1842. Sampson Bolton (b. 1800), who eventually became overlooker in the painting department, worked at Minton's as a painter from c. 1810. Obadiah Clark (b. 1785), gilder, and Joseph Smith (b. 1804), painter, were other early Minton artists. But these were executant craftsmen rather than designers.

John Turner, after parting company with Turners, Glover and Simpson, became Minton's manager for a short time and is said to have effected improvements in the paste, but he was not with him for very long. He had been declared bankrupt in 1806,10 when Turner and

Co. finally closed down and sold up, but after a time he managed to start up again at a small potworks in Longton with one "bisket" and one "gloss hovel," of which he was in possession in 1814. At that time he was living at Lightwood Lodge, but sold his furniture in September, 1815, prior to "changing his residence." In October of the same year there was an ominous announcement of a meeting of creditors which suggests that he was once again in financial trouble, or that his earlier affairs had not been cleared up. 12

The porcelain made by John Yates, Susannah Shelley and Thomas Baggeley has not been identified. In the spring of 1800 stories were in circulation in the Potteries to the effect that Thomas Baggeley had been taking articles (moulds or ware?) from the factory of Samuel Hollins where he was employed. Whether this was Hollins, Warburton & Co. (New Hall), or Samuel Hollins's red ware factory at Shelton is not evident, but in view of the fact that Baggeley subsequently made china, one is tempted to think it may have been New Hall. The malicious gossip was ultimately traced back to conversation held at the house of John Yates, china manufacturer, and Charles Tittensor and John Mollart were obliged to issue an apology. It is curious that Yates, Baggeley, Mollart and Hollins—all mentioned in this "caution"—manufactured porcelain.

John Yates and Susannah Shelley were in partnership as porcelain manufacturers until October, 1803, 14 when the business was dissolved, Susannah Shelley continuing as Shelley & Co. at the same Shelton potworks, Yates manufacturing porcelain (until he went bankrupt in 1807) in company with Thomas Baggeley. After 1807 Thomas Baggeley started up in Lane Delph, where he made china until he, too, landed in Queer Street in 1814. 15 Even John Mollart, the engraver and modeller, essayed to make porcelain, and finished up, like the Turners, Yates, and Baggeley, in the bankruptcy court in 1813. 16

The link established between Samuel Hollins, of the

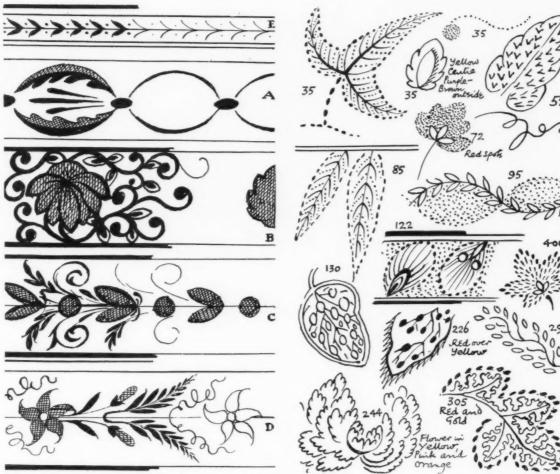


Fig. VI. Construction of brush-work patterns used on porcelain by Miles Mason (1752-1822).

Fig. VII. Textures used on early Minton patterns, c. 1802-1825.

New Hall China Manufactory, and these minor porcelain manufacturers, Yates, Shelley, Baggeley and Mollart, whose products have not been identified, provides a clue to the numerous specimens of china decorated with New Hall patterns although bearing different serial numbers. There was then no copyright in design. 17

POSTSCRIPT.—The last word on New Hall has not yet been written. The early history of the factory is full of obscurities, some of which may never be cleared up. There were changes of partnership, for example. The partnership term in the New Hall China Manufactory expired in 1804 when at least one of the earlier China Manufactory expired in 1804 when at least one of the earlier partners dropped out, for it was continued by "Messrs. Hollins, Warburton, Daniel, Bagnall, and Clowes only." (Staffordshire Advertiser, Nov. 10, 1804.) The partner who had dropped out may have been Joshua Heath, who signed the Hendra Company agreement with other partners on behalf of the New Hall concern in December, 1799. Not only were there changes of partners, there were changes of personnel. For example, in 1829 John Tittensor advertised in The Pottery Mercury (December 19), for a modeller-mouldmaker, "A Steady Man who can design and execute with taste," which may account for changes of style in New Hall shapes. Further, when New Hall with other concerns took up the

XUM

question of sizes and count in 1825, John Tittensor signed on behalf of the company, of which he had already become manager. An authoritative book on early Staffordshire porcelains from

the time of William Littler until about 1830, when the bone china industry was firmly established, is very much to be desired.

Staffordshire Advertiser, July 22nd, 1815. T. A. Sprague—"Hard Paste New Hall Porcelain," Apollo, June, 1949. The phrase is Mr. Stringer's.

Illustrated by G. W. Rhead, The Earthenware Collector (London, 1920), pl. 30.

S G. E. Stringer—New Hall Porcelain (London, 1949), p. 32.

W. B. Honey—Old English Porcelain (London, 1948), p. 244.

W. B. Honey—English Pottery and Porcelain (London, 1945), p. 209.

10 The Turner bankruptcies were described by the writer in APOLLO, December, 10 The 1 utner banks p. 1950.
11 Staffordshire Advertiser, September 17th, 1814.
12 Staffordshire Advertiser, September 16th and October 28th, 1815.
13 Staffordshire Advertiser, March 29th, 1800.
14 Staffordshire Advertiser, October 29th, 1803.
15 Staffordshire Advertiser, October 22nd, 1814.
16 Staffordshire Advertiser, July 31st, 1813.

Staffordshire Advertiser, July 31st, 1813.
 16 Staffordshire Advertiser, July 31st, 1813.
 17 I must acknowledge the dusty and laborious work of searching newspaper files undertaken by my wife, Dorothy Frances Haggar.



Fig. I. Silvergilt Chalice and Paten, circa 1500-1510. From Leominster, Herefordshire. Chalice 8½ in. high. Paten 5¾ in. diameter.

## ENGLISH CHURCH PLATE

BY A. G. GRIMWADE

HE exhibition of church plate held in the summer in the Lincoln Art Gallery was one of the many excellent displays inspired by the Festival season in provincial centres and a worthy contribution to the study of ecclesiastical art in England. The chronological arrangement of the plate clearly showed the varying phases of the silversmith's response to the demands made on him by changes of ritual interpreted in the light of the prevailing artistic spirit of each age. In pursuance of this theme, the exhibition was composed of a large number of excellently selected pieces of the first importance connected, like the arias of a Handel oratorio, by a continuo of standard examples of the XVIth, XVIIth and XVIIIth centuries drawn from Lincoln's own county, while variety and added interest was afforded by a selection of some secular pieces in church possession, a few pieces of foreign origin illustrating external influences on the native style, and related objects such as the extremely rare leather chalice case of the XIVth century from Cawston, Norfolk, episcopal rings and Limoges enamels.

The organisers were justly proud of the privilege extended to them of the loan of the superb chalice and paten of the XIIIth century from the National Museum of Wales, usually known as the Dolgelly chalice from the neighbourhood of its happy discovery in 1890 by a shepherd sheltering from a storm in a cave. If this alone had survived of English mediaeval craftsmanship,

and we knew nothing else of our native heritage of that time, we should have foundation in this single piece to realise the artistic energies that were at work to rear such entities as Salisbury or Lincoln Cathedrals, which the Dolgelly cup helps us to see, not as the half-empty echoing shells of today, but filled with colour, the glitter of gold and the flowing movements of precious vestments. This sacerdotal splendour continued and increased right up till the Reformation, which, whatever its contributions to our national character, must always leave a deep sense of deprivation for the diminution of the artistic impulse that followed it and the iconoclastic zeal it produced.

Examples of the last period of the old traditions included the rich Leominster chalice and paten of the early years of the XVIth century, which, even though lopped of its projecting masks or crochets on the base at the whim of some past user, remains a most imposing survival of the last phase of the Gothic goldsmith's art. Of nearly the same date—perhaps slightly earlier—is the delightful smaller chalice from Blaston, Leics., remarkable for the exceptional delicacy of the engraved crucifix on the base, set in a panel filled with ivy-like foliage on a pricked ground. Two more chalices of the immediate pre-Reformation period call for mention, firstly the example of 1529 at Westminster Cathedral with its fine black-letter inscriptions on bowl and foot, and secondly, the interesting chalice from Brant Broughton, Lincs., some twenty years earlier than the last, suggested

#### ENGLISH CHURCH PLATE



Fig. II. (Left) Elizabethan Communion Cup, parcel-gilt, 1563.
From Digswell, Herts. 6½ in. high.
(Centre) Silvergilt Cup and Cover, engraved with the Earl of Leicester's badge, 1568. From Kenilworth.
(Right) Elizabethan Communion Cup, 1569. From North Reston, Lincs. 5½ in. high.

in the catalogue as perhaps of Italian origin, though approximating very closely to the last pre-Reformation type of English chalice in its sexafoil foot and the lines of the bowl. Several XIVth and XVth century patens accompanied the chalices shown, demonstrating some of the many varied forms taken by the engraved devices at their centres, and hinting at the wide range of these subjects which is still apparent in surviving examples.

The results of the Reformation produced as great a volte-face in the development of the ecclesiastical gold-smith's work as it is perhaps possible to find in any other sphere. The desire to abolish any resemblance to the vessels of the "Popish superstition" resulted in an adaptation of secular forms and the banning of any decoration other than mere formal borders and engraving of foliage and strapwork. At first, in the fifth decade of the century, with the restoration of the cup to the laity during Edward VI's reign, some fine large cups of handsome proportions were produced. These seem mostly to have survived in or near London, and the absence of any example in the Lincoln exhibition was, somewhat regrettably, the one phase of the craft not represented. The swing of the ecclesiastical pendulum under Mary Tudor must have brought many

under Mary Tudor must have brought many an old chalice out of hiding into use again, and as yet no specimen of pre-Reformation type dating from her time seems to have been discovered. After her brief reign, reversion to the Protestant forms was probably somewhat confused, and in consequence we do not find that the accepted form of Elizabethan cup is often met with before the 'sixties. At Lincoln the earliest shown was that of 1563 from Digswell, Herts.

In 1569 Archbishop Parker included in his Visitation Questions to incumbents of parishes the enquiry whether they "do minister in any profane cups, bowles, dishes, or chalices heretofore used at masse, or els in a decent communion cup provided and kept for the same purpose only," implying in the question that much making-do with secular pieces or old chalices had been common till then. The definiteness of this

direction from the head of the reformed establishment led to a rush to comply with the regulations and it is from the immediately subsequent years that the great majority of Elizabethan cups date. The exhibition demonstrated this by the inclusion of fifteen examples of 1568 and 1569, either hall-marked or engraved for these two years, some of which bore the fleur-de-lys mark occurring in two cases with the maker's mark I over M, found on a large number of Lincolnshire cups, and from the analogy of the city arms (argent on a cross gules, a fleur-de-lys or), and the locality of the examples with this maker's mark, fairly certainly assumed to be the Lincoln mark.

Obedience to the 1569 ordinance, in spirit if not in letter, was occasionally met by the donation, or perhaps purchase, of a plain secular cup for the altar, of which the attractive cup from Kenilworth of that

year affords an example. This form, with the widespreading bowl, appears to be a development of the Tudor "font" cup, and is perhaps the most successful of the many forms that secular cups took at this period, and not at all unsuitable for the sacred purpose to which it was put in this case.

No specifically ecclesiastical form developed for the flagon in which the communion wine was conveyed to the altar and in consequence we find a number of interesting secular pieces existing in churches to serve the purpose. These were represented by the examples from Buslingthorpe, Lincs., of 1578 and that of 1581 from Louth. An unusual form of cup of this latter year, showing an adaptation of the beaker form associated with the churches of the Low Countries was lent by the Goldsmiths' Company.

The early years of the XVIIth century saw an increase in the size of the cup, whether from a corresponding rise in the number of communicants anxious to show their orthodoxy in a time of rising nonconformism, or from a desire for display, is not clear. Whereas the average size of the Elizabethan cup is some six to seven inches, we find such a cup as that from Market Rasen measuring



Fig. III. (Left) Elizabethan Flagon, silvergilt, 1578. From Buslingthorpe, Lincs. 8 in. high.
(Centre) Communion Cup and Cover, parcel-gilt, 1581. The Goldsmiths' Company. Cup, 7 in. high.
(Right) Elizabethan Flagon, silvergilt, 1581. From Louth, Lincs. 7 in. high.



Fig. IV (Left) James I Silvergilt Steeple Cup, 1613. From Welland, Worcs. 15½ in. high.

(Centre) Silvergilt Cup with rock-crystal bowl, circa 1610. From Tong, Salop. 11½ in. high.

(Right) James I Silvergilt Steeple Cup, 1618. From Ambleside, Westmorland. 18½ in. high.

ten and a half inches, though it is true that small examples occur, sometimes secular in origin, as the plain cup from Old Bolingbroke bearing the rare King's Lynn mark and dated 1632.

The early part of this century saw the growing practice of the presentation of fine secular cups to churches, usually, we may suppose, left as pious bequests. Among these the "steeple cup" makes a frequent appearance, perhaps a popular form of gift from its ecclesiastical looking finial, though we must, of course, remember that this form was extremely popular from 1600 to 1630. The two examples from Welland, Worcs., and Ambleside, Westmorland, are both fine pieces, and the distance between their provenances serves to show how wide-

spread was the practice of such benefactions. The lovely and rare cup from Tong, from the same hand as the cup of 1611 at the Victoria and Albert Museum, the Pierpont Morgan cup at Christ's College, Cambridge, a salt of the Duke of Bedford's and a cup in the late Sir John Noble's collection, hints at the wealth of secular art preserved in even our smallest and least-known churches.

Later in the reign of Charles I the influence of Archbishop Laud, with his leanings towards an enriched ceremonial of a traditional nature, is reflected in the appearance of rich communion sets showing distinct Gothic influence. An excellent example of this is the Leek Wootton set of chalice, covered ciborium and flagon of 1638. It is obvious that the maker of this chalice had an early XVIth century cup such as that from Leominster to serve as a prototype to his somewhat gauche restatement of the pre-Reformation form. We may also note the reappearance of the sacred monogram IHS on the cover of the ciborium, as significant that the sacrificial nature of the sacrament was again in emphasis. The great contrasts in size between the magnificent flagon and the small bowl of the chalice is perhaps explained by a desire for display; or we may be tempted to deduce from this that, when large numbers of communicants were present as at the great festivals, frequent reconsecrations of the cup were the accepted custom rather than a regrettable delay in the expeditious conduct of the

The munificence which was on occasion lavished on small country churches at this period is admirably shown by the wonderful service from Staunton Harold. One of the two chalices dates from 1640, maker's mark R.B., while the remainder of the set of 1654, comprising another chalice, two covered ciboria, two flagons, two candlesticks and an almsdish are by that prince of XVIIth century makers, whose mark is a hound sejant. Here the surface decoration which appears on the Leek Wootton set has been dispensed with and we have a concentration on fine proportions and graceful line which is so characteristic



Fig. V. Silvergilt Communion Service, one Chalice 1640, the remainder 1654, maker's mark, a hound sejant. From Staunton Harold, Leics. Candlesticks, 23½ in. high.

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Fig. VI.
Silvergilt Candlestick and
Almsdish from a set of
Altar Plate, 1777.
From Christchurch Cathedral,
Dublin.
Candlestick, 30 in. high.
Dish, 28½ in. long.

of this maker. The ciboria in particular show a remarkable affinity to the best elements of English XVth century plate and reveal the inborn traditions that run through English silver down the centuries like the lineaments of a noble family reappearing from generation to generation. We may pause to remark that this wonderful set was made at the height of the Commonwealth, under the nose of the Puritan régime in London, and witnesses to the continuing belief that the glories of the Established Church were but overshadowed and would yet

The exuberance in all art forms that accompanied the Restoration naturally permeated to the church vessels,

and the lavishly decorated service from the Bishop of Durham's Chapel in Auckland Castle is an excellent example of this change of taste. Starting with a French chalice made in Paris in 1650, which shows close affinity to the plainness of the Staunton Harold plate, the service grew with English pieces of 1659 and 1660, showing the mixture of Italian form in the candlesticks and Dutch decoration of the Vianen school in the flagons and almsdish, which in spite of this derivation from different sources combine to form a magnificent collection of English baroque metalwork, imposing alike in size and the fine technique employed in them. The candlesticks are no less than thirty-seven-and-a-half inches high and the almsdish twenty-one in diameter.

One of the finest of all the pieces included in this exhibition was the magnificent pair of candlesticks from Harthill, Yorks., of 1675. These, the gift of Peregrine, Duke of Leeds, may perhaps have been made as secular pieces, for although large compared with most domestic candlesticks, fourteen-and-a-half-inches, they do not possess the vertical emphasis of the Bishop Auckland examples. Their proportions, however, are superb, and the balance of the deep socket and wide base produce an appearance of greater size than they actually possess. A happy chance has preserved the original leather cases for the pair, which adds greatly to their interest. Their maker, whose initials are I.B., is well known for other fine pieces of this period.

The promise of the mid-XVIIth century of a revival of standards in church vessels seems to have waned towards the end of that epoch, perhaps to be explained by the revival of Dutch Puritan influence after William III's succession, which does not appear to have been overcome by the short renaissance of the Tory High Church party



under Queen Anne. From then till the end of the XVIIIth century the standard for church plate was for the most part regrettably low, though occasionally raised by the work of the Huguenots above the usual mediocre level. The shape of the communion cup reaches its nadir with an ugly bucket-shaped bowl on badly proportioned spreading foot, and decoration is usually confined to pedestrian renderings of the sacred monogram or a dedicatory inscription. Towards the end of the century, however, the classical influence of Adam brought new interest and was turned to good decorative account, as in the large service from Boston of 1776, while the almsdish and candlesticks from Dublin Cathedral are remarkably fine achievements of a period, which at its best was unsurpassed in the elegance of its surroundings. It would be difficult to find a more effective translation of the classical tradition into another age and milieu than the graceful candlestick from this service.

The use of small secular pieces for communion cups, such as porringers and beakers, which is often met with, was illustrated by the inclusion of a number of such examples. An interesting pair of candlesticks from Louth, dating from about 1725, bore an unidentified maker's mark, W.C., and demonstrated a praiseworthy attempt on the part of this unknown and presumably provincial silversmith to adapt the usual form of small domestic candlestick of the period to the enlarged size of seventeen inches for use on the altar. A chalice by Paul De Lamerie of 1750, remarkable for its negation of all the famous master's sense of proportion and fine design, came from Redbourne, Lincs., and the exhibition was rounded off by a few examples of the XIXth century and modern interpretations of traditional

forms

## THE ART OF GLASS

BY ALEXANDER WATT



Fig. I. Pair of Vases. Engraved crystal. Designed by Eric Gill. (Steuben Glass, U.S.A.)

AN outstanding exhibition of some of the world's most beautiful works of art in glass was recently held at the Museum of Decorative Arts, in Paris, and displayed not only some of the finest works of the French artists in this medium but also a representative collection of pieces by the most eminent designers of six other nations.

It is a matter for regret that the glass of Britain was not represented in this important manifestation. England has made great contributions to the art and science of crystal and the centenary year of the Crystal Palace would have been a fitting occasion for a display, in the Pavillon de Marsan, of Britain's current achievements in this field.

More is known about the glass of the Franco-Roman period than that of more recent years owing to the

discovery of well-preserved domestic and funeral glass in the tombs. Glass works were first set up in France, in the valley of the Rhone, during the second half of the Ist century. Prior to that, the household and ornamental glass found in the tombs had been imported from the East. And the first glass to be made in France was of the same green colour as that which originally came from the Orient. A number of very well preserved cinerary urns and bottles in green glass were lent by the Cabinet des Medailles and the Musée Carnavalet.

It was not until the IIIrd century that manganese was used in an attempt to make the glass colourless. It also gained in purity and more thought was given to shapes and forms: handles of jugs, for example, became less angular, more curved, and they were decorated with paintings, or cut, or engraved, or applied with threads

and prunts. Towards the end of the IVth century, however, a period of decadence set in when the glass lost its purity and became violet and dark brown and the

ornamentation bizarre and meaningless.

During this period the glass-maker, in France, was little else than a manufacturer of standard household utensils. But with the discovery of the blowing-iron he quickly developed from an artisan to an artist and became a competitor to the ceramist and the metallurgist. Unfortunately, the glass industry does not seem to have pursued for long the great possibilities offered by the discovery of the blowing-iron. Instead of inventing more practical forms of glassware for domestic use we find that the tombs, towards the end of the Vth century, contained quantities of bracelets, necklaces, holy water and perfume bottles, denoting a positive analogy with the objects normally found in the tombs of the East. Despite this, some of the glass-makers of the VIIth and VIIIth centuries did produce fine, delicately worked goblets and These "nose-beakers" are spherical and have no base: they have to be laid down on the table sideways or bottom upwards. It was interesting to note that Lalique copied this characteristic of the Merovingian period for the champagne glasses which formed part of the "Repas de Chasse" table set.

There is such little evidence today of the art of hollow glass during the Middle Ages that it is a matter of conjecture whether or not it ever existed as an industry. The Church may be said to be responsible for this, as little else than ecclesiastical stained glass was made during

the Romanesque and Gothic eras.

First evidence of the presence in France of drinking glasses is to be found in the manuscripts of the late XIIth and early XIIIth centuries. Till then the drinking vessels were containers composed of metal or ceramic. These early wine glasses are remarkable for their originality of conception as well as technique. In general, they are shaped like tulips with long, slender stems attached to an enlarged base. They are very fragile indeed, hence the reason why we see so few of them nowadays. Fragments have been found at Rouen, Bourges, and Guéret, indicating that they were widely used. The few vessels for holy water which have been found are all equally fragile. It was about this period that the glass phial, a sort of bulbous vase, started to replace the metal receptacle of similar shape.

Towards the end of the XIVth and the beginning of the XVth century there was a marked change in the form of drinking glasses. Straight-sided glasses appeared and the stemmed wine glass was replaced by the goblet. Gradually, these goblets took the shape of beakers. Another new form of glass during this period were the long-necked bottles and squat containers fabricated for

laboratory use.

The capture of Byzantium by the Venetians, in 1453, was to have a profound influence on French glass. During the Renaissance a considerable number of Italian artists came to France, under contract, to produce their beautifully decorated "Damask" glass. They were supposed to keep secret their processes, but the fact remains that a number of them established themselves in France and founded dynasties of glass-makers. The kings of France, from Henri II to Louis XIV, made constant efforts to draw the Italian artists to France. Among the first were the Ferry brothers, who settled in Provence in

the latter half of the XVth century. They specialised in stained glass and made painted drinking glasses for the Roi René. In 1508 we find De Capello in Lyon, and Theseo Mutio at the Château de Saint-Germain where he was installed, by Henri II, and encouraged to produce "crystalline" glass, so-called on account of its similarity with the pure, clear glass from Murano.

This importation of Italian labour and technique

greatly influenced the art of glass in France from the XVIth to the XVIIIth century. The first wave introduced glass decorated with polychrome enamels. The second wave (dating from the late XVIth to the early XVIIth century) corresponds with the arrival, in Nevers, of the Sarode family. They were chiefly responsible for

spreading the vogue for "crystalline" glass.

The technique of these Italians consisted mostly of decorating the stems of their bowl and calyx-shaped glasses with threads, studs, masks, rings, handles, and serpents. The base was generally flat or in the form of an inverted funnel. Under Louis XIII there was a preference for drinking glasses with a very low stem and with the bowl elongated in the shape of a flute. Towards the XVIIth century the stem became longer and was usually of the same height as the bowl itself. The XVIIth century also saw the introduction of the technique of spun glass by the Italians employed by the Duc de Nevers.

Before passing on to the XVIIIth century, mention must be made of Bernard Perrot, an Italian by origin, "agate" and who discovered the secret of who discovered the secret of "agate" and "jasper" (opaline) glass and of glass pressed in bas-relief. It was he also who first employed the process of pouring glass, which attracted the attention and interest of Colbert and which was later exploited, industrially, by the firm of

Saint-Gobin.

It was about this same time that Réaumur produced his opaline glass by a process different from that of Perrot. During the XVIIIth century this glass became very popular in Switzerland, Germany, and England, as well as in France. It is not known where exactly in France this opaline glass was made outside of the regions of the Loire, but centres are thought to have existed in the Massif Central and near Rouen. The red tinted opaline glass was mainly made in Orleans.

With the advent of the XVIIIth century glass-making in France tended more and more to become a standardised industry. Furnaces multiplied and the industry sought to improve its methods of exploitation, particularly in foreign markets. The firms responsible for this movement were Saint-Gobin, Saint Quirin, and Saint-Louis. Unfortunately, this commercial evolution brought about a vulgarisation of styles and all kinds of objects, other

than utilitarian, were fabricated in glass.

Although drinking glasses were abundant in France during the XVIIIth century there was little variation in the style of glasses used for drinking different wines. Champagne glasses did not come into existence till the following century. The stem of the XVIIIth century wine glass was generally hollow and of the same height as the bowl itself. About 1725, they were embossed and the stems air-twisted. In the centre of France the bowl of these glasses was usually shaped in the form of a truncated cone and the colour was reddish (on account of an excess of manganese).

Later in the century the stemmed wine glasses became



Fig. II. Creations by Edward Hald. (Orrefors Glass, Sweden.)

heavier and the conical bowl was set on a solid base containing an air bubble. Sometimes the bowl, in the shape of a truncated cone, had a squat pear- or bubble-shaped stem. This, too, was the period when flat-bottomed glass goblets were copied from the silver goblets of the time. They were usually of opaline glass, and the bowls were straight-sided and, sometimes, were gilded.

The table sets that were manufactured during the latter half of the XVIIIth century included additional objects such as trays, fruit baskets, and candlesticks. These were mostly made in Normandy, where the glass resembled that made in England. Lorraine was another important glass centre during this period, despite the ravages of war that swept this part of the country during the XVIIth century. Here, early attempts were made to practise engraving on glass. It was in Lorraine that the first examples of Bohemian glass made their appearance in France.

Bottles in dark glass, which were being made in England during the late XVIIth century, were first seen in France at the beginning of the XVIIIth century. The use of the bottle for preserving and transporting wine—especially the wine of Champagne—gave enormous impetus to the manufacture of wine bottles. The form changed gradually, evolving from the low, squat onion-shaped bottle to the cylindrical form of today.

The XIXth century was one of striving at perfection

in the manufacture of glass in general. Science, and machinery, came to the aid of the glass-makers in their search for newer and better methods of production. The manufacture of crystal glass was, towards the end of the XVIIth century, strictly an English monopoly, although a few half-hearted attempts had been made to produce it in France, about 1782, at Saint-Louis, Sèvres, Rouen, Bordeaux and Paris.

Glass, like every other branch of industrial art at the beginning of the XIXth century, was greatly influenced in style and form by the antique. "Medicis" vases were very much the fashion, and many of the glass-makers tried to imitate the ceramics of the East. They were also influenced to a large extent by the heavy shapes and angular forms of Bohemian glass. Meanwhile, considerable progress was being made in the manufacture of crystal, but here again the designers showed little imagination and contented themselves by producing patterns of crystal cut in multi facets.

Three artists, Brocard, Rousseau, and Gallé, reacted—at the time of the 1878 International Exhibition—against these tendencies and formed a movement for the free expression of form and decoration and what was termed a "d'apres nature" style. Gallé and his colleagues tried above all to obtain rare effects in the handling of the "pâte de verre" and in colouring it with juxtaposed enamels and by superimposing different coloured layers



Fig. III. A Vase by Ch. Graffart. (Cristalleries du Val Saint-Lambert, Belgium.)

of glass. Examples of the glass produced by Gallé and his school are of considerable interest at this particular stage in the history of French glass but have little aesthetic appeal. Unfortunately, the imitators of Gallé carried his experiments too far and produced glass, in the style of the 1900's, which was heavy, awkward, and often ugly.

It was then that René Lalique launched out on his own and concentrated on making glass of the purest transparence and whiteness. He applied his conceptions (simplicity of line and symmetry of form) to tableware

and to perfume bottles and flasks.

René Lalique died in 1945 and it is Marc Lalique who now controls the famous glass works. The house of Lalique showed an impressive dinner set, "Repas de Chasse," displayed on a massive crystal table. The heavy crystal tumblers, and the long fluted, baseless champagne glasses, as well as the large plates and dishes, are designed with opaque flower motifs in relief. Some of the Lalique vases are inclined to be heavy and cumbersome.

Daum's vases, although constructed with massive bases, have a more refined line. For pure quality of crystal there is nothing finer than the flame ornamenta-

tions for which this firm is famous.

The Compagnie des Cristalleries de Saint-Louis exhibited numerous vases and table accessories as well as a complete table set. The designs of this ancient company (its first works, at Munsthal, were destroyed, in 1618, during the Thirty Years War) are sober and well balanced, with little attempt to create original new forms.

The Sainte-Anne glass works at Baccarat were founded in 1765 by Mgr. de Montmorency-Laval, Bishop of Metz. In 1822, the establishment was taken over by MM. Godard et Cie, who, some sixty years later, were employing over two thousand artisans. Although seriously affected by the two world wars, the Baccarat works are again functioning to capacity and producing crystal which for finesse and elegance of design is unrivalled in Europe today. The Baccarat table set, named Maladetta, was quite the finest in the exhibition.

Max Ingrand, well known for his engraved coloured glass, exhibited a fine example of his art in the series of figures etched in white on squares of russet red glass.

In a darkened room, with subtle indirect lighting, the

house of Steuben exhibited fifty-two major pieces of crystal in addition to an impressive array of wine glasses, goblets, tumblers, and plates. Their drinking vessels are executed with discernment and taste, the designs are simple and based on the classic forms of past centuries. Here there is no attempt to create anything strikingly originalor unusual, but rather to give a clear-cut, graceful and well-defined elegance to modern versions of fine old glass.

Houghton, the great-grandson of the founder of the Corning Glass Works, certainly meant what he said when he stated that Steuben must have the best designers. They have superb bowls and vases exquisitely engraved from designs by Henri Matisse, Christian Berard, Jean Cocteau, Pavel Tchelitchew, Marie Laurencin, Salvador Dali, Sidney Waugh, Emil Lie, Eric Gill, and other celebrated artists. Some of these have found their way

into world-famous collections.

The Swedish section included exhibits from the Kosta and the Orrefors glass works. The former is the older of the two, but it is only during the past thirty years or so that it has produced glass of artistic worth. The creations of Vicke Lindstrand are interesting enough though they are inclined to be too varied and too irregular in design. The work of Ingeborg Lundin, Nils Landberg, Edward Hald, and Sven Palmquist, artists employed by Orrefors, is also very varied though more studied and more inventive. Their engraved designs are too fanciful in composition and are not to be compared with the precise, clear, perfectly cut, well balanced masterpieces produced by Steuben. However, the outstanding quality of Orrefors glassware resides in the interesting experiments that their artists have made with colour. One of their noteworthy inventions has been that of a new type of glass known as Graal where the colour, usually topaz, amber, or brown, is burned into the glass. From this Graal glass (inspired by the creations of Gallé) Orrefors developed the Ariel glass in which surprising effects are obtained by the fusion of air bubbles into the glass metal.

Belgium had fifty-eight pieces from the Cristalleries du Val Saint-Lambert, designed by Charles Graffart, their leading artist. The shapes of his vases and bowls are elegant, dignified, and the quality of crystal very pure.

The Leerdam Dutch glass works exhibited only nine creations by five of their principal designers, interesting for the variety of design and wide range of colour.

In the Italian section were exhibits from Fontana & Co., at Milan; and Barovier & Toso, Seguso, and Venini, all three from Murano. Those from the Seguso works are striking for the contrast between heavy shell-shaped bowls and ashtrays and very delicate jugs and saucers, all in vividly contrasting colours. Fontana specialises in mirrors, frames, lamps, and brown and yellow spotted crystal vases shaped like folded papier-mâché.

The "Barbarici" glasses and "Saturnei" vases created by Ercole Barovier are most attractive. He has given slightly uneven shapes to these vases and bottles which are composed of amethyst and gold murrhine with pronounced white ribbons running through the design. These pieces have a certain Eastern quality about them and recall the delicate glassware excavated in Iraq and which are on view in the adjacent Middle East rooms of

the Louvre.

The organisers of this most impressive display in the Pavillon de Marsan wing of the Louvre are to be heartily congratulated for the timely exhibition of the Art of Glass.

## ABOUT CHESSMEN

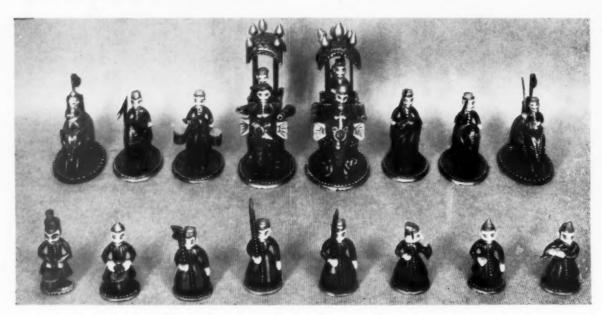


Fig. I. An Indian set, often erroneously referred to as Persian.

"HAT do you mean—chessmen?" is the kind of comment so often made even by devotees of the game itself, and if my life's hobby, chess and chessmen, is the topic of conversation, I explain that chessmen are not "just chessmen," and that the formal pieces in use today have nothing in common with the artistic sets of this intellectual game, but are a concession to utility and economy.

Most writers on chessmen have approached their subject from a journalistic angle, recounting a great deal of the beautiful nonsense to be found in the reference books, which too frequently have been written without research and thus have kept in being too much fiction about this engrossing topic. The only reliable History of Chess was written by my friend H. J. R. Murray nearly forty years ago; those persons who have taken the pains to read this wonderful work are all his disciples, but unfortunately they are few in number, and the work needs patience for proper perusal.

Let me explain that chessmen are history, pure unpolluted records of the past, for a craftsman working centuries ago generally carved his men as he saw his rulers and subjects in being, around him; at times he borrowed from the past, fabricating wonderful complicated assemblies of real or legendary characters depicting heroic encounters which might or might not ever have occurred, but as a rule, he was a carver who portrayed faithfully the features and costumes of the country in which he resided.

Chessmen are also a reliable barometer of values in these unstable times, for the prices current from time to time of very ordinary chessmen of standard design have for the last hundred years varied with the fluctuating

currency, and in this respect they faithfully are in line with the prices of gold and diamonds, which represent a standard of international values.

Chess, as we know it now, originated in India round about the end of the sixth century A.D., and the original sets were very like the one shown in our first illustration, each piece in carved statue form, the Royals always Rajah and Wazir, the latter taking the place of the Queen, who was not to be handled or exhibited, owing to the restrictions of Purdah: the entire set depicts a ceremonial tiger hunt, diversion for a wealthy ruler, and the pawns are beaters, not soldiers; they are always built up in ivory: though crude they are full of life and character. Such sets are almost invariably referred to as Persian; but this is an error, for they emanated from Madras, and have for many centuries been copied, sometimes in wood by the Burmese.

These kind of chessmen proved far too fragile for the Mohammedan conquerors of these Eastern countries; living mostly on horseback, they carried chessmen of more formal design in their saddlebags, challenging the unbeliever in his own territory, and because of the Moorish attack, Spain was the first European country to adopt the game extensively. Chess was not a well-known game during the lifetime of the Prophet, who died in 632, for it is not mentioned in the Koran, an omission of some importance in chess history; the true believer will not in any case use carved figures in chessplay, for that would be an offence against the image law, which was actually an adoption by Mohammed of the second commandment, plus a few words of his own.

Throughout many centuries most countries had their own types of chessmen, instance Fig. II, which are

#### ABOUT CHESSMEN

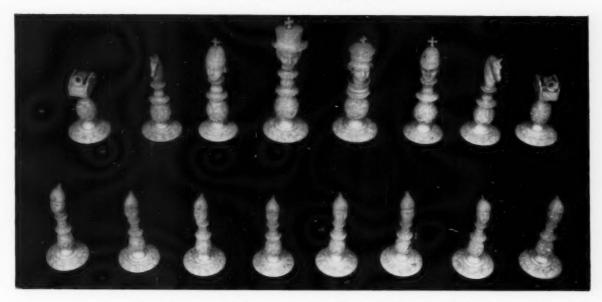


Fig. II. A set commonly known as Portuguese but actually Chinese from Macao.

always known as Portuguese, again an error, which persisted because such pieces were usually bought in Portugal; they are actually Chinese from Macao, the small peninsula off the coast of China, which was colonised by the Portuguese about the middle of the XVIth century.

Our illustration is of an unusual set of this pattern, in which the Portuguese resident, with tall hat of his period, is clearly carved as king: note the carronades for rooks, a historic link with the Chinese version of chess, played with counters, in which the rook is a Pau or bombardier.

During the three centuries preceding the Revolution, French aristocracy and nobility almost invariably paraded a pretence to be chess experts, indeed many of them, including the great Cardinal Richelieu, were very good at the game; during this age of luxurious and pompous extravagance frequently one nobleman would vie with others to produce or create a chess set of historic interest, as instance the example shown in Fig. III, which depicts Catherine de Medici v. Huguenots, but was carved in Paris about 120 years ago.

Such efforts must be considered as fakes, which indeed they are, but that was a long time ago, and these sets are by now genuine antiques: it is not practicable to produce a meritorious fake in this line today, the cost of ivory plus the carver's time to fabricate the 32 elaborate pieces comes to more than a customer would ever pay: should any reader doubt this, let him set out to complete a fine ivory set by himself making the missing pieces; even half-a-dozen major pieces may take the best part of a year to carve.

Reproduction of the Cantonese ivory pieces bought direct from the carver in Far Eastern ports a hundred years ago by the convenient medium of the Straits dollar would in many cases cost somewhere about a hundred times their original purchase price today, for the Chinese

carver wants money to go to the pictures now, and does not live on a handful of rice, but participates in the modern amenities of life.

China often gets credit for the invention of chess, probably because so many sets came from that country to Europe, and many people having a casual interest in this subject, seeing so many sets from China, assume a Chinese origin.

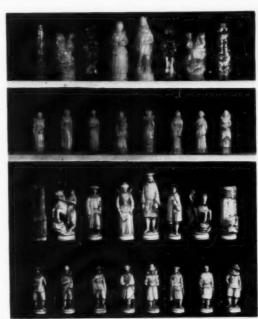


Fig. III. Catherine de Medici v. Huguenots.



Fig. IV.

Two ivory pieces from a Chinese set over 200 years old.

Very few of these sets made for export are of great merit; but our last illustration displays pieces from the finest set of ivory chessmen in existence, made for a member of the Manchu dynasty over two hundred years ago: no complete ivory set remotely approaching this one for size or detail work has ever appeared in Europe, though Indian pieces commissioned by members or officials of the John Company during the XVIIIth century are often remarkable specimens of carving and decoration.

From time to time a set of chessmen made in pure gold appears, usually with decoration of Jeypore enamel: only the fabulous wealth of Indian potentates makes such magnificence possible: they are sometimes adorned with precious stones, an outstanding example being shown in the Red Fort, Delhi.

This short article ought to include some pictures of Austrian chess sets, among which will be found some really wonderful carving and casting: almost every State included by the wide expanse of the Holy Roman Empire had its own traditional chessmen, most of which were both distinctive and meritorious.

The very finest of all wooden carved sets were fabricated in the Austrian Tyrol, but possibly of greater interest are the silver sets, usually cast, but sometimes fabricated from beaten silver plate. Very often a pet theme is worked into these sets, such as Crusaders  $\nu$ . Saracens, or Romans  $\nu$ . Barbarians. Some very pretty sets in widely diverse materials may still be discovered, in spite

of the dreadful experiences of Central Europe since the break-up of the Austro-Hungarian Empire.

German pieces in silver are rare, but the Meissen factory, Dresden, produced quite a few interesting designs, one of which was copied by Brameld at Rockingham, and large numbers of wooden carved sets were made in the Black Forest area, also at Oberammegau.

Few English sets were actually designed here, because we started late at chess, copying the pieces brought in from India, France, and Malta, but one outstanding effort in porcelain, designed by Flaxman in 1783, and produced in some quantity by Wedgwood for at least a century without much variation, has great merit; for the royals feature Mrs. Siddons, together with her brother, Arthur Kemble, in Shakespearean rôles, and there is much beauty throughout all the models, including the pawns.

Because ivory was scarce and dear in Spain, they made most of their chessmen in bone, but these pieces are sometimes beautifully carved, though small in size: to some extent similar comments apply to most early Russian pieces, most of which were carved by Caucasians in walrus ivory, which is small in section.

Propaganda often appears on the chessboard and was so used to further the causes of Napoleon I and III, and in more recent times those of the Kaiser, Hitler, Stalin and others. Fortunately chess is eternal, and outlasts all persecutions: only ignorance could ever destroy it.

ALEX. HAMMOND.

#### SALE ROOM NOTES & PRICES

BY BRICOLEUR

HRISTIE'S began the autumn season with a jewellery sale at the end of September and held the first sales of pictures and works of art on the 4th and 5th of October. Sotheby's season began on 12th October. In the meantime, Phillips, Son and Neale, Knight, Frank and Rutley, Robinson and Foster, Rogers, Chapman and Thomas, Puttick and Simpson, and other important Lordon and country actions to the important to the contract of the sales. The London and country auctioneers, have continued their sales. The marked catalogues from these sales show little change in the value of antiques. Porcelain prices appear to be particularly strong, and there is a general complaint, especially from country dealers, of the difficulty in finding sufficient attractive and undamaged pieces to meet the demand. Of the English factories, early Chelsea is the most sought after. With furniture, the position remains about the same; prices for small pieces of good quality are perhaps a little higher, whilst furniture of unwieldy size or of an unfashionable style can be bought, in many instances, for absurdly low sums. The value of Persian rugs and carpets has changed very little.

PICTURES. Christie's opened their season with a sale of modern pictures and drawings on 5th October. Of these, three paintings by the Spanish artist, J. Sorolla Bastida (1863-1923), sold extremely well. "Children Bathing," 38 in. by 31 in., made 950 gns.; "The Return of the Fishing Fleet," 21 in. by 38 in., 1,400 gns.; and "At the Seaside," 58 in. by 98 in., 1,400 gns. These pictures by the "Spanish Sargeant" were painted in 1902 and 1904. A picture by Eug. de Blaas, "The Morning's Greeting" (1912), 47 in. by 29 in., made 320 gns.; "The Connoisseur," by Folli Luigi, 120 gns.; and a panel by A. Weber, "Au Telephone," 13 in. by 11 in., 78 gns. A view in a Continental town by W. Koekkoek, 17 in. by 24 in., brought 105 gns.; and "The Fruit Stall," 30 in. by 37 in., by J. Platteel (Bruxelles), 1863, 82 gns. "After the Ceremony," 17 in. by 21 in., by F. M. Bennett, 1917, made 130 gns. A panel painted in 1874 by H. Vetter, "Testing his Blade," 12 in. by 9 in., 50 gns.; "The Woodcutters," 19 in. by 28 in., by J. Linnell, Sen., 90 gns.; and a P. de Wint landscape, with peasants and a donkey near a cottage, 17 in. by 24 in., 145 gns.

with peasants and a donkey near a cottage, 17 in. by 24 in., 145 gns.

In Sotheby's sale of 17th October an Ostade panel of peasants resting outside a hostelry, 18 in. by 27 in., made £460. A Casteels picture of summer flowers in an urn, 44 in. by 40 in., brought £140; and two parts of an altarpiece by Jan de Beer, both 22 in.

by 12 in., £280.

At a country sale held by Knight, Frank and Rutley at Clarehill, Esher, a painting by Ochterveldt of a lady at her toilet made £370. Robinson and Foster's sold a picture, 51 in. by 38 in., by Hubert Robert, of an Italian view with groups of figures, ruins and a cascade, for £441 in an October sale.

SILVER. The following pieces were sold at Christie's in one of their last sales of the summer season. A George II epergne, circa 1745, by Thomas Williamson, of Dublin, of oval form and with four scroll and shell feet, engraved with the arms of Burton impaling Ponsonby, with Chinese masks and pierced and chased with rococo scrolls and festoons of flowers, 168 oz. 13 dwt., sold for £350. A George II salver, of slightly earlier date, 1737, by for £350. A George II salver, of slightly earlier date, 1737, by John Hamilton of Dublin, 15½ in. diam. and of shaped quatrefoil form with four bracket feet, engraved with the same coat-of-arms, £210; the weight of this was 61 oz. 7 dwt. Another salver of 1734, by Edward Feline, also with the same arms, was of circular form and had an upcurved and scalloped border, 9¾ in. diam.

1734, by Edward reinner, also with the same arms, was of circular form and had an upcurved and scalloped border, 9\frac{3}{4}\$ in. diam. This salver, 16 oz. 15 dwt., made £145.

Another remarkable piece of silver was an oblong salver by S. Hennell, made in 1834 and weighing 111 oz. 2 dwt. This was engraved with the Royal Arms, measured 18\frac{3}{4}\$ in. wide and sold for £170. Four circular vegetable dishes, also by Hennell, 1824, had artichoke finials and were engraved with the arms and crest of the Earl of Essex. With a weight of 210 oz. 13 dwt., these made £165, and a pair of octagonal meat dishes, 14\frac{3}{4}\$ in. wide, also by R. and S. Hennell, 1809, with the same arms and a weight of 112 oz. 11 dwt., sold for £115.

An earlier piece was a William III large pear-shaped caster, made in 1700 by Benjamin Pyne, pierced and engraved with vases of flowers and with an acorn finial. This, standing 8\frac{1}{4}\$ in. high and weighing 16 oz. 2 dwt., made £100. Another important lot was a pair of Paul de Lamerie table candlesticks of 1749 (59 oz.), chased with cherubs' masks and panels of scalework, 10 in. high, for which £280 were bid. A pair of two-handled vase-shaped wine coolers by P. and W. Bateman, 1814, had vertical fluting and handles rising from lions' masks. With a weight of 193 oz. 5 dwt., these brought £160. A rare circular punch bowl by Richard handles rising from hons masks. With a weight of 193 oz. 5 dwt., these brought £160. A rare circular punch bowl by Richard Gurney and Thomas Cooke, 1746, of simple form and 51 oz. 12 dwt. in weight, made £310. A William III two-handled porringer and cover of 1701, maker's mark P.E., engraved with a later coat-of-arms, 19 oz. 13 dwt., £50; and a Charles II plain cylindrical tankard and cover made in 1672, with the maker's

mark I.S. in monogram (probably John Sutton), 22 oz. 19 dwt.,

mark I.S. in monogram (probably John Sutton), 22 oz. 19 dwt., £165. This also had later engraving.

Some foreign silver included a pair of Louis XV oval dishes, made in Paris in 1735, and with the poincon of Hubert Louvet. These had shaped reed-and-tie borders with incurved ends, 13½ in. wide, 64 oz., and made £135. A Paris silver-gilt oval inkstand, circa 1820, on swan feet and surmounted by a kneeling Indian figure and a bell, 49 oz. 5 dwt., £85. A Louis XV silver-gilt chalice, circa 1750, 12 in. high, 24 oz. 12 dwt., £30. An early XVIIIth century Swedish parcel-gilt cup and cover, on a circular gadrooned foot and the cover formed as an eight-arched crown with orb finial, maker's mark G.E.W., 22 oz., made £40; and an American dinner plate, circa 1835, by Gale, Wood and Hughes, with a Dutch salver and a Portuguese plate, 47 oz. 11 dwt. in all, £16.

all, £16.

There have also been some interesting prices at Phillips, Son and Neale, where a modern tea and coffee service, in Georgian control chased shell and gadroon borders, 125 oz., made £85; style, with chased shell and gadroon borders, 125 02.., made £85; and a Victorian tea and coffee service, 82 02., £100. A London-made tea and coffee service comprising a melon-shaped teapot and three other pieces, 1829, 70 oz., brought £102; a 15 in. George II waiter, with shaped border and three scroll feet, 48 oz., £75; and a canteen of Victorian table silver, comprising some 112 pieces, 290 02., £122.

At Puttick and Simpson's sale a Victorian tea and coffee service At Puttick and Simpson's sale a Victorian tea and coffee service of four pieces, 75 oz. 10 dwt., made £70, and a plain circular tea and cover service of Georgian design, 52 oz., £42. Nine William III and Queen Anne rat-tail table spoons by various makers, 18 oz. in all, brought £20; and a pair of 40 oz. George III boat-shaped tureens and covers, £44. At Robinson and Foster's a George IV circular tea and coffee service of four pieces, 62 oz. 6 dwt., made £125; a George III (1768) circular and engraved salver, 113 oz., £70; and a George III part-fluted tea set of three pieces, 36 oz. 6 dwt., £58.

Knight, Frank and Rutley obtained a good price for an inter-

36 oz. 6 dwt., £58.

Knight, Frank and Rutley obtained a good price for an interesting and rare Puritan spoon, made in London in 1658 by Stephen Venables. It weighed 1 oz. 14 dwt. and brought £74. An XVIIIth century Dutch teapot, with a gross weight of 9 oz. 4 dwt., made £85; and a William and Mary two-handled porringer, London,

At a country sale held by Rogers, Chapman and Thomas at West Chiltington in Sussex, a rat-tail part table service, with a gross weight of 167 oz., made £88; a George III engraved and fluted tea service of three pieces, 36 oz., £45; and a 10 oz. Georgian cream ewer, £40.

FURNITURE. Sotheby's opening sale on 12th October included 57 lots which were sent for sale by the executors of the late Miss Diana Wilkinson. Miss Wilkinson, whose death at a very early age was regretted by all who knew her, had worked for some years with a famous firm of Bond Street antique dealers, and had only recently started her own business near Wigmore Street. She was known to have an excellent eye for furniture, and specialised in good quality small pieces of the XVIIIth century, and only bought when she was satisfied that there was no doubt as to their authenticity. The prices paid for her stock, at the opening of the authenticity. The prices paid for her stock, at the opening of the autumn season, are a useful guide.

MIRRORS. A William and Mary chimney glass (i.e., a long looking-glass made to rest on top of the chimney-piece) with a triple bevelled plate contained in faceted mirror borders and a narrow giltwood framing, 4 ft. 3 in. wide, £72. A Queen Anne mirror in a fine carved wood and gilt gesso frame, with the original plate and with burnished water-gilt, 3 ft. 10 in. by 25 in., £115. An early XVIIIth century mirror in a narrow walnut and gilt gesso frame, 24 in. by 37 in. high, £60. An Adam small mirror, in a narrow carved wood and gilt frame, with an elegant draped urn cresting, 3 ft. 7 in. by 23 in., £32. Another, of similar date, in a walnut frame with enrichments gilt, 39 in. by 23 in., £60.

A pair in fruit wood made in the shape of apples, Two Sheraton small caddies and a Dutch tulip-TEA CADDIES. 5½ in. high, £36. wood caddy, £13. A pair of Sheraton octagonal satinwood caddies, 5½ in., £17.

Walnut Furniture. A Queen Anne walnut candle stand, with octagonal top and chamfered and baluster stem, tripod legs, 10 in. wide, £28. A Queen Anne small golden walnut bureau, 2 ft. 6 in. wide, with sloping front and three drawers, £95. A Queen Anne walnut secretaire-cabinet, with drawers in the upper part, with the original gilt-metal handles, enclosed by a pair of engraved mirror doors, with a secretaire drawer and three other drawers beneath, 3 ft. 6 in. wide by 6 ft. 4 in. high, £170. An early XVIIIth century walnut tripod table, with a "birdcage" support and attractive cabriole legs, 27 in. diam., £18.

POLE SCREENS. These do not ordinarily sell well, but a mid-XVIIIth century screen with a panel of fine Soho tapestry, with birds woven on a puce ground, the mahogany stand well carved, £130. A Chippendale pole screen, with a panel of Soho tapestry woven with mixed flowers, £70.

MAHOGANY FURNITURE. A late XVIIIth century tripod table,

with octagonal top and baluster stem, 18 in. wide, £26. with octagonal top and baluster stem, 18 in. wide, £26. An Adam semi-elliptical sidetable, banded with satinwood and with slight inlay, 4 ft. 6 in. wide, £26. A mid-XVIIIth century library armchair, with Turkey-stitch needlework, £30. A small early Georgian wine table, with circular tray top, baluster stem and tripod legs, 9½ in. diam., £30. A small Hepplewhite chest of two short and three long drawers, 36 in. wide, £30. A single Hepplewhite shieldback chair, £12. A set of three George III chairs, the splats pierced with open flutes and the cabriole legs with French scroll feet, £60. A Chippendale card table, with a rectangular top edged with ribbon-and-rosette moulding, 3 ft. wide, £32. A set of eight Chippendale chairs, including two armchairs, with Gothic pattern splats, £105. A nest of three coffee tables, with "crinoline" pattern splats, £105. A nest of three coffee tables, with "crinoline" stretchers, 28 in. wide, £32. A Chippendale bureau cabinet, with Gothic pattern glazing bars, a swan-neck cresting, sloping front and three short and two long drawers, on ogee bracket feet, 3 ft. 4 in. wide by 8 ft. high, £105.

CLOCKS. A small bracket clock by Grant of Fleet Street, with enamel dial, in a pearwood case with gilt-metal grills, 11 in. high,  $\pounds$ 32. A small bracket timepiece (i.e. without striking movement; osed to a clock, which from a technical point of view should as opposed to a clock, which from a technical point of view should strike) with arched silvered dial, in a mahogany case, £32. A small Regency bracket clock, with enamel dial and a lancet-shaped mahogany case inlaid with brass lines, 10 in. high, £12. Another Regency clock by Bateman, in a mahogany case inlaid with brass, 18 in. high, £34. A small Sedan clock by Isaac Hurley of London, with a circular enamel dial and a narrow brass case, 5 in. diam., £20. A small mid-XVIIIth century bracket clock by Perigal and Browne, with silvered dial alarm mechanism, the original key and £20. A small mid-XVIIIth century pracket clock by Ferigal and Browne, with silvered dial, alarm mechanism, the original key, and a mahogany broken-arch case, g in. high, £90. A bracket clock by Benjamin Gray of London (Gray was clockmaker to George II) with an arched gilt and silvered dial, crown escapement and a shopiesd case with inverted-hell top. pendulum aperture, in an ebonised case with inverted-bell top, 14 in. high, £60.

Phillips, Son and Neale sold two Georgian mahogany bookcases; one Chippendale breakfront bookcase with three tracery doors and a secretaire drawer, 7 ft. 4 in. wide, made £115, and another, with straight front and four tracery doors, without a secretaire, 6 ft. 2 in. wide, £80. A Georgian mahogany bureaubookcase, 3 ft. 6 in. wide and 8 ft. high, with a broken-arch pediment, dentil cornice, glazed doors and fall-down front, sold for £54. As a rule, Charles I chairs do not sell well at the present time—the value of XVIIth century chairs seems to be about one-third of what it was in the rocot. third of what it was in the 1930's. A set of six chairs with high backs and carved with "C"-scrolls and feather carving made £62. On the other hand, the demand for oak dressers seems to remain constant. An example with three drawers, vase-shaped legs and a plain pot-board beneath, 6 ft. 11 in. long, made £100. It is interesting to note the price of good quality mahogany furniture, made twenty or thirty years ago in imitation of Georgian styles. A suite of such furniture, in George I style, comprising a shaped-front cideboard an elliptical extending the latest the legs of the style front sideboard, an elliptical extending dining-table and twelve chairs, with carved vase-shaped splats and brown leather seats, sold

for £305.
At Knight, Frank and Rutley's a set of eight chairs of similar type, but in Hepplewhite style, with pierced splats and tapering legs, brought £125. Four-post beds do not find a ready market, even when they are sold with good modern spring mattresses and curtains. A Chippendale mahogany bedstead, with a box spring, hair mattress and glazed chintz curtains, sold for £58—a little more than the average price. A cod Henlowhite secretaring little more than the average price. A good Hepplewhite secretaire bookcase with an urn surmount and a broken swan-neck cresting, arched glazed doors and three drawers beneath the writing drawer,

only 2 ft. 7 in. wide, made £290. Robinson and Foster's sold a mahogany breakfront bookcase, with four glazed tracery doors, 7 ft. wide, for £45; and two sofa tables, one in rosewood with brass inlay, 5 ft. wide, for £46; and the other in yew wood banded with ebony, on end supoprts, 4 ft.

the other in yew wood banded with econy, on the appears of the sin, wide, for £65.

At Rogers, Chapman and Thomas a 3 ft. 6 in. Georgian mahogany bureau-bookcase, with shaped panelled doors and a carved pediment, made £62; a Georgian mahogany telescopic dining table on pedestal supports with quadruple legs, 5 ft. by 3 ft. 6 in., £84; and a Sheraton Pembroke table in mahogany banded with cosewood. banded with rosewood, £25.

At Lewes, Rowland Gorringe sold a XVIIth century oak court

cupboard and an oak refectory table for £69. A set of eight reproduction Chippendale chairs, in mahogany, made £58. At the Motcomb Galleries sale at the Pantechnicon a pair of good Hepplewhite mahogany armchairs, upholstered in blue flowered brocade, made £130; and a set of six single and two Yorkshire armchairs, in carved oak, £48.

Another example of the price of mahogany bookcases comes from Anderson and Garland's rooms in Newcastle-upon-Tyne, where one with three glazed doors in the upper part and panelled doors beneath, 5 ft. 2 in. wide and 6 ft. high, made £53. In the same rooms a set of eight reproduction Chippendale mahogany dining-chairs, including two armchairs, sold for £80. Incidentally,

I have been told that the value of modern stuffed furniture has been in a steep dive during the past two years, and so was interested to see that this firm was able to get a bid of £170 for a 4 ft. 8 in. two-pillow-back settee and a pair of wing easy chairs, covered in two-pillow-back settee and a pair or wing easy classes, a figured silk velvet. Some months ago an unusually fine late XVIIIth century settee, with the frame carved and gilt, was "passed to bid" at one of London's two foremost salerooms. Embarrassno bid" at one of London's two foremost salerooms. Embarrassingly large, comparatively uncomfortable and superbly elegant, its fate (a theatrical "prop" warehouse at the best) was a triumph for materialism over aesthetics.

ORIENTAL RUGS. Christie's first sale in October included four Chinese carpets. One, 14 ft. 10 in. by 11 ft. 10 in., with flowers on a plain buff ground, made 125 gns.; another, 14 ft. 9 in. by 11 ft. 11 in., with flower sprays on a powder-blue ground, 140 gns.; a plain salmon-pink carpet, 11 ft. 11 in. by 8 ft. 9 in., 170 gns.; and a plain wine-coloured carpet with a raised foliate design round the edge, 11 ft. 6 in. by 8 ft. 9 in., 170 gns. A Kashan silk rug woven with a raised design and with flowers and medallions, 6 ft. 7 in. by 4 ft. 5 in., made 75 gns.; and a Kashan wool rug, with flowers and stems on a red ground, 7 ft. 1 in. by 4 ft. 7 in., 62 gns. A Fereghan carpet with flowers on a dark blue and red ground, 10 ft. 10 in. souare. made 40 gns.; a kirman carpet, with o2 gns. A Peregnan carpet with flowers on a dark blue and red ground, 10 ft. 10 in. square, made 40 gns.; a Kirman carpet, with flowers and leaves on red, blue and white grounds, 12 ft. 2 in. by 8 ft. 9 in., 115 gns.; and a large Sparta carpet, 15 ft. 11 in. by 13 ft. 11 in., with a floral pattern on a plain buff ground, 280 gns. A Tabriz carpet of exceptional quality, 15 ft. 2 in. by 10 ft. 9 in., woven with flowers on an ivory field, made £520 at Sotheby's first carpet sale. A Persian silk carpet, from the collection of the

Duke of Argyll, in tones of pale green and purple, 11 ft. 2 in. by 7 ft. 5 in., £150; and a large Agra carpet, with a dark blue patterned field, 23 ft. 2 in. by 14 ft. 6 in., £120.

Knight, Frank and Rutley sold a Tabriz carpet for £400 in their Esher sale, and a Chinese carpet for £350. At Phillips, Son and Neale a Persian style carpet, with nine borders and a rose-pink sage-green and dark blue trellis design, 18 ft. 10 in. by 10 ft. 10 in., made £180.

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#### COVER PLATE

The cover plate this month is a small water-colour drawing by Richard Parkes Bonington (1802-1828), one of the most brilliant colourists of the English School of Painters, whose works are to be found in the leading art galleries of the world. Born at Arnold, Nottingham, he was the son of Richard Bonington, who for a short time was Governor of Nottingham Prison. Later he practised as a drawing master and artist in the town, and had two works exhibited at the Royal Academy. His son Richard Parkes showed an early aptitude for painting, and had done some sketches as well as a self portrait in oils by the time he was fifteen, when the family left Nottingham for France. The father was not in favour of his son taking to art as a profession, but fate decreed otherwise, and Bonington as a youth went to Paris where he studied at the Louvre, and became a pupil of Baron Gros and later Louis Francia. He died in London at the early age of twenty-six, yet in ten years had secured lasting fame as a painter of masterpieces, chiefly coast

secured lasting fame as a painter of masterpieces, chiefly coast scenes in Brittany and Normandy, and scenes in Italy.

The water-colour drawing, "Normandy Coast, Low Tide," is one of his many smaller works, size 6½ x 10 ins., yet his small drawings are rare gems of art. On more than one occasion Corot declared it was a small Bonington water-colour seen in a dealer's shop window in the Rue de la Paix that determined him to become an artist. Though an early work, painted about 1820, it clearly show the same technique as the callery pieces which were to follow. shows the same technique as the gallery pieces which were to follow Bonington is renowned for his skies, and here the angry sky is executed with a masterly touch, the beach and shipping in a similar vein completing a picture of great charm. Privately owned, and in one collection for over half a century, it has not previously been reproduced, and for a number of years has been in the collection of its present owner, Mr. Henry C. Hall, of Nottingham.

#### GEORGE GRAHAM (1673-1751), CLOCKMAKER

A Bicentenary Exhibition is being held at the Royal Society of Arts, 6 John Adam Street, Adelphi, London, W.C.2, in conjunction with the British Horological Society from November 14th

to the 24th, Sunday excepted.

A lecture will be given by H. Alan Lloyd on George Graham and a celebrated Orrery, about seventeen longcase, bracket and other clocks will be exhibited, as well as a representative display of watches, instruments, documents and photographs. Admission

A year's subscription to APOLLO makes an ideal Xmas present at a cost of £2 2s. or \$6.50.